



# Pink Floyd

## Acoustic Guitar Collection

**16 Hits Including:** Comfortably Numb, Dogs, Goodbye Blue Sky, Hey You, Pigs on the Wing (Parts 1 & 2), Wish You Were Here



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from Pink Floyd - *The Wall*

# Comfortably Numb

Words and Music by Roger Waters and David Gilmour

\*Gtrs. 2 & 3: Nashville tuning:  
(low to high) E<sup>1</sup>-A<sup>1</sup>-D<sup>1</sup>-G<sup>1</sup>-B-E

**Intro**  
Slowly ♩ = 64  
\*\*Bm

**Verse**

Gtr. 1 (elec.)

*mp*  
w/ clean tone  
\*\*\*w/ delay & heavy reverb  
w/ slide  
steady gliss.

**TAB**

4 4 6 6 7 12

\*Strings 3-6 are replaced with the corresponding high octave strings from a 12-string set and tuned an octave above standard tuning pitches. The notes for strings 3-6 are written on the staff in their normal octave for ease of reading.

\*\*Chord symbols reflect overall harmony.

\*\*\*Delay set for dotted eighth-note regeneration w/ 4 repeats.

tw/ echo set for dotted eighth-note regeneration w/ 2 repeats.

A G Em Bm

in there? Just nod if you can hear me, is there an - y - one home?

**End Riff A**

14 12 12

Gtr. 1: w/ Riff A (2 times)

A G Em

Come on, now, I hear you're feel-ing down. Well, I can ease your pain, — get you on your feet a - gain. — Re-lax, I'll need some in - for - ma - tion first,

††As before

†††As before.

G Em Bm

just the ba - sic facts, can you show me where it hurts?

Gtrs. 2 & 3 (acous.)

Rhy. Fill 1

End Rhy. Fill 1

Chorus

D A

There is — no pain, — you are — re - ced - ing,

Rhy. Fig. 1

D A

a dis - tant ship's \_ smoke on — the ho - ri - zon,

C G

You are on - ly com - ing through \_ in waves, \_ your



C G

lips move, \_ but I can't hear \_ what you're say - ing. When

End Rhy. Fig. 1

D A

I was a child, \_ { I \_ had a fe - ver, my  
I \_ caught a fleet-ing glimpse

D A

hands felt \_ just like two \_ bal - loons. \_  
out of \_ the cor - ner of \_ my eye. \_

C G

Now I've got \_ that feel - ing once \_ a - gain, \_ I \_ can't ex - plain, you would not un -  
I turned \_ to look \_ but it \_ was gone. \_ I can-not put my fin - ger on \_

C G

- der - stand, - this is not how - I am -  
 it now, - the child has grown, - the dream is gone. - }

To Coda

I have be - come - com - f' ta - 'bly

Guitar Solo

D D

numb.

Gtr. 4 (elec.)

f w/ dist. w/ bar

X X 14 X 14 (14) 16

Gtrs. 2 & 3

**A** **D** **A**

Gtr. 4

w/ bar

1/2

(15) (15) 15 14 14 14 (14) 12

12 0 X X 14 (14) 15 15 14 14 14 12 11 9 7

**C** **G**

1/2

w/ bar

(9) 11 9 7 X 11 9

9 (9) 7 7 9 7 9 11 11

**C** **G**

1/2

(11) (11) X X X 15 14 12 15 12 12

12 10 9 9 10 9 7

**A** **C** **G**

I have be - come com - f'ta - 'bly

Gtr. 4

w/ bar

(7) 12 12 9 7 9 7

Gtrs. 2 & 3

# Verse

Gtrs. 3 & 4 tacet

Bm

D

numb. 2. O - kay, just a lit - tle

7 (7) (7)

Rhy. Fig. 2

Gtr. 2

\*w/ echo set for dotted eighth-note regeneration w/ 3 repeats.

A

G

Em

pin - prick, there'll be no more but you may

(Ah.)

Gtr. 2

Bm

feel a lit - tle sick. Can you stand up? I do be-lieve it's

End Rhy. Fig. 2

\*\*As before



A G Em

work-ing, good, that-'ll keep you go-ing through the show, \_ come

*D.S. al Coda*

Gr. 3: w/ Rhy. Fill 1  
Bm

on, it's time \_ \_ \_ to go.

⊕ Coda

D

numb. \_ \_

Gr. 4 *15ma* *loco*  
P.H.  
7 9

Gtrs. 2 & 3

\*Gr. 5 (elec.)  
*mf*  
w/ dist.  
7 5

\*Doubled throughout

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (till fade)

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (till fade)

Bm

A

Gr. 4

Gtr. 5

**Rhy. Fig. 3**

G

Em

Bm

End Rhy. Flg. 3

Gr. 5: w/ Rhy. Fig. 3 (till fade)

A

G

Ent

Gr. 4

Bm

[illegible][illegible]

[illegible]

Bm

Begin fade

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including a 'Begin fade' instruction. The bottom staff is a fretboard diagram showing the fret numbers for the notes in the melodic line. The fret numbers are 12, 10, 9, 7, and 9. A 'w/ bar' instruction is present above the fret numbers.

Bm Fade out

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a single system. The key signature is G major (one sharp) and the time signature is 4/4. The score begins with a piano introduction, indicated by the "Bm" marking. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The piece ends with a "Fade out" instruction.

Bm

from Pink Floyd - The Motion Picture *More*

# Cymbaline

Words and Music by Roger Waters

## Intro

Moderately slow ♩ = 77 (♩ =  $\frac{3}{4}$ )

\*Em

D/E

Em

D/E

Am

Play 3 times



The path you tread is nar - row and the drop...  
but ter fly - with bro ken wings is

Rhy. Fig. 1

Gtr 1 (nylon str. acous.)



\*Chord symbols reflect overall harmony

Bm

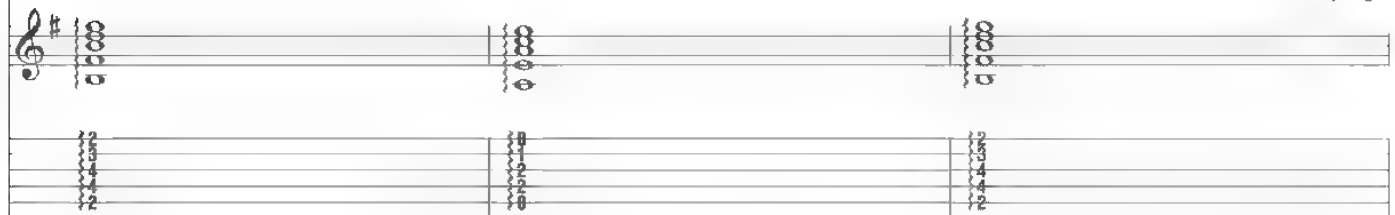
Am

Bm



— is sheer and ver - y high. The ra vens all are watch - ing from a van - tage point near by. — Your  
fall - ing by your side. The ra - vens all are clos - ing in, — there's no-where you can hide. —

End Rhy. Fig. 1



Gtr 1: w/ Rhy. Fig. 1

Am

Bm



Ap - pre - hen - sion creep - ing like a tube — train up your spine  
man - ag - er — and a - gent are both bus - y on the phone

Am

Bm



Will the tight - rope reach the end, — will the fi - nal cou - plet rhyme? — } And it's  
sell - ing col - oured pho - to - graphs — to mag - a - zines back home. }

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# Chorus

C Fmaj7 C

high \_\_\_\_\_ time, Cym - ba - line. \_ It's \_ high \_ time,

## Rhy. Fig. 2

## End Rhy. Fig. 2

Ctrl

\*T-----I

\*T=Thumb on 6th string

# Interlude

Fmaj7 Em

Cym - ba - line. \_ Please \_\_\_\_\_ wake \_\_\_\_\_ me. 2. A  
3. The

## Rhy. Fig. 3

## End Rhy. Fig. 3

T I

# Verse

Am Bm

lines con-verg - ing where you stand, \_ they must have moved the pic - ture plain \_ The

Am Bm

leaves are heav-y round your feet, you hear the thun - der of the train...

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr 1 w/ Rhy. Fig. 4 (2 times)

Am Bm

Sud-den - ly it strikes you that they're mov - ing in - to range and

Am Bm

Doc - tor Strange is al - ways chang - ing size. And it's

Chorus

Gtr 1 w/ Rhy. Fig. 2

C Fmaj7 C

h.gh High time, Cym - ba - line. It's high time,

Fmaj7 Interlude Em

Cym - ba - line, Please wake me.

Gtr 1

let ring



Bm Am Bm

14/15 17 15 17 15 17 14/15 17

Am Bm Am

17 15 17 15 17 14 15 12 14

Bm C Fmaj7

14 15 11/12 13 14 13

C Fmaj7 Em

11/12 15 16/17 13 15 13 15 13 12

12 14/15 14 15 12 13 12 13 12 12

(12) 11 12 14 12 15 12 14 12 11 12 14 12 15

Em(add4)/A Em7

(15) 12 11 12 14 12 14 12 15

Bm7/A Em Bm7/A

*8va* *loco*

(15) 14 15 17 15 14 15 17 19 17 14 15 17 15 14 15 14 15 16 16

Em *Begin fade* Bm7/A Em

(16) 14 15 14 14 16 14 16 17

Bm7/A Em Bm7/A Em *Fade out*

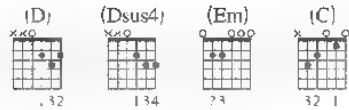
15 15 15 15 16 17 14 15 17 15 14 14 17 15 14 14 15 17 19 17 15



from Pink Floyd - *Animals*

# Dogs

Words and Music by Roger Waters and David Gilmour



Gtrs. 1-4, 6, 10-14, 17, 18 & 19: Tune down 1 step:  
(low to high) D-G-C-F-A-D

## Intro

Moderately ♩ = 104

Dm9

\*\* (Em9)

\*Gtrs. 1 & 2  
(accous.)

*pp*  
*\*\*\*grad. cresc.*  
*let ring throughout*

T  
A

\*Composite arrangement

\*\*Chord symbols in parentheses represent chord names respective to detuned gtrs.  
Symbols above reflect actual sounding chords

\*\*\*Nex. 16 meas.

Bbadd4

(Cadd4)

*pp*  
*\*\*\*grad. cresc.*  
*let ring throughout*

T  
A

*pp*  
*\*\*\*grad. cresc.*  
*let ring throughout*

T  
A

Asus $\frac{3}{2}$ /E  
(Bsus $\frac{3}{2}$ /F#)

Asus $\frac{3}{2}$ /E Asus $\frac{3}{2}$ /E  
(Bsus $\frac{3}{2}$ /F#) (Bsus $\frac{3}{2}$ /F#)

Asus $\frac{3}{2}$ /E Asus $\frac{3}{2}$ /E  
(Bsus $\frac{3}{2}$ /F#) (Bsus $\frac{3}{2}$ /F#)

Asus $\frac{3}{2}$ /E  
(Bsus $\frac{3}{2}$ /F#)

A $\flat$ sus $\frac{2}{2}$ <sub>add#4</sub>/E $\flat$   
(B $\flat$ sus $\frac{2}{2}$ <sub>add#4</sub>/F)

A $\flat$ sus $\frac{2}{2}$ /E $\flat$   
(B $\flat$ sus $\frac{2}{2}$ /F)

A $\flat$ sus $\frac{2}{2}$ <sub>add#4</sub>/E $\flat$   
(B $\flat$ sus $\frac{2}{2}$ <sub>add#4</sub>/F)

A $\flat$ sus $\frac{2}{2}$ /E $\flat$   
(B $\flat$ sus $\frac{2}{2}$ /F)

A $\flat$ sus $\frac{2}{2}$ <sub>add#4</sub>/E $\flat$   
(B $\flat$ sus $\frac{2}{2}$ <sub>add#4</sub>/F)

I. You've

Verse  
Dm9  
(Em9)

Rhy. Fig. 1

got ta have a real need Got to

Bbadd4  
(Cadd4)

sleep on your toes and when you're on the street, you

got to be a - ble to pick out the eas - y meat with your eyes

\*Aaddi  
(Baddi)

closed. Then

Gtrs. , & 2

Gtr 3 (elec.)

*mf*  
w/ slight dist.

\*Chord symbols reflect overall harmony

mov - ing — in si - lent - ly down - wind — and out of — sight.

Gtrs. 1 & 2

A♭add♯  
(B♭add♯)

you've got — to strike when — the mo - ment — is right with - out th nk -

Gtrs. 1 & 2

Gtr. 3

Gtr. 3 - acet

ing.

2 And

Gtrs. 1 & 2

End Rhy. Fig. 1

# Verse

Gus. 1 & 2 w/ Rhy Fig. 1

Dm9

(Em9)

af - ter a while \_ you can work on po.nts for style, \_\_\_\_\_

Gtr. 4 (elec.)

*mf*  
w/ c ean tone & slight chorus  
ei ring

2 2

Bbadd4

(Cadd4)

like the club \_ tie and the firm \_ hand - shake, \_ a cer tain look in the eye \_ and an eas -

let ring (2) 3 let ring 0

Asus4/E  
(Bsus4/F#)

y sm.e. \_ You have to be \_ trust - ed \_ by the peo-

let ring 2 4 4 0 4

Ab<sup>sus2</sup><sub>add#4</sub>/E<sup>b</sup>  
(Bb<sup>sus2</sup><sub>add#4</sub>/F)

- ple that you lie to so that when they turn their backs on you

let ring 0 0 1 let ring 1 3 3



you'll \_ get the chance to put \_ the knife \_ in

Gtr. 5 (elec.)

*f*

12

5/10

Gtr 4

*let ring*

8 1 3 3 3 3 1 8

# **Guitar Solo**

Gtrs. 1 & 2 w/ Rhy Fig. 1  
Gtr 4 tacet

Dm9  
(Em9)

Gtr 5

P.M. P.M. P.M. 4

12 13 12 12 10 10 (10) 3 10 12

Gtr 5

13 13 12 10 12 12 10 9 12 12 9 10 9 12 10 8

Gtr 4

*let ring*

1 2 3 0 0 0 2 0 0 2 0 2 0 2

Bbadd4  
(Cadd4)

let ring

Asus4/E  
(Bsus4/F#)

let ring

Ab<sup>sus2</sup><sub>add4</sub>/Eb  
(Bb<sup>sus2</sup><sub>add4</sub>/F)

let ring



Gtr. 5 tacet

B $\flat$ add4  
(Cadd4)

You know, it's gon - na get hard - er, hard - er, hard - er

Gtr. 4

let ring

2 3 0 2 3 1 0 0 3 3 0 0 1 0 0 0

\*w/ echo set for quarter-note regeneration w/ 1 repeat

Asus $\sharp$ /E  
(Bsus $\sharp$ /F $\sharp$ )

as you get old - er. Yeah. And in the end you'll pack up,

let ring

3 0 0 0 2 2 2 0 0 0 0 0 0 0 0 0

\*\*Gtrs. 3 & 4

\*\*Gtr. 3 w/ clean tone; composite arrangement

fly down south, hide your head in the sand.

let ring

0 2 2 2 4 4 0 2 2 4 0 2 4 0 0

\*\*\*As before

A<sup>b</sup>sus<sup>4</sup>/E<sup>b</sup>  
(B<sup>b</sup>sus<sup>4</sup>/F)

Just an oth er sad old man, all a lone. dy ing of can cer

let ring

3 1 0 0 0 3 3 1 0 0 0 0 1 0

\*w/ echo set for dotted e ghin-note regeneration w/ 3 repeats (next 3 1/2 meas.)

### Interlude Half-time feel

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (1st 8 meas.)

Gtr 4 tacet

Dm9  
(Em9)

Gtr 3

2 2 0

2

B<sup>b</sup>padd4  
(Cadd4)

Gtr 3

let ring

0 2 (2) 3 2 3 2 0 3 1 3 3 0 1 0 0

Gtr 6 (elec.)

**mp**  
w/ clean tone

let ring

3 3 0 1 1 0 3



Gtr 3

[illegible]

Gtr 6

let ring

B  
2  
4  
4

4

♩ Gtrs. 1 & 2

0 2 4 4  
0 2 4 4

<sup>a</sup>Composite arrangement

let ring

The musical score for "The Ring Song" is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. These four notes are beamed together. This is followed by a half note on B4, which is also beamed to the preceding group. The melody concludes with a whole note on A4. Below the staff, the lyrics "let ring" are written, with a dashed line indicating the continuation of the melody. The bottom staff is a bass clef, showing a sequence of numbers: 0, 2, 4, 2, which likely represent fingerings or a specific rhythmic pattern.

$$(B_{\text{add}\#4}^{\text{vars2}}/F)$$

let ring

*let ring*



let ring



9

# End half-time feel

Gtr 3 tacet

Dm9  
(Em9)

Dm  
(Em)

N.C.

Gtr 8  
(elec.)

Musical notation for Gtr 8 (elec.) showing a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The bass line has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The notation includes a dynamic marking of *mf* and a tempo marking of *w. dist.* with a 1/2 note value.

Gtr. 7  
(elec.)

Musical notation for Gtr. 7 (elec.) showing a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The bass line has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The notation includes a dynamic marking of *mf* and a tempo marking of *w. dist.* with a 1/2 note value.

Gtr 3

Musical notation for Gtr 3 showing a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The bass line has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The notation includes a dynamic marking of *p* and a tempo marking of *let ring* with a dashed line.

Gtr 6

Musical notation for Gtr 6 showing a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The bass line has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The notation includes a dynamic marking of *p* and a tempo marking of *let ring* with a dashed line.

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2 showing a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The bass line has a whole note chord (Dm9) in the first measure, followed by a whole note chord (Dm) in the second measure, and a whole note chord (N.C.) in the third measure. The notation includes a dynamic marking of *p* and a tempo marking of *let ring* with a dashed line.

# Interlude

\*Slower ♩ = 58

1st time, Gtrs. 2 & 6 tacet  
2nd time, Gtrs. 2, 5 & 16 tacet

C Csus4 C Dm  
(D) (Dsus4) (D) (Em)

8va

Gtr 9 (elec.)

*mp*

\*\*w/ dist & delay

15 (15) 20 (20)

\*\*Delay set for eighth note regeneration w/ 2 repeats

Gtr 8

17 (17) 17 17 15 17 17 (17) 17 (17)

Gtr 7

17 17 17 17 17 17 (17)

Gtr 1

(cont. in slashes)

\*Tempo of song has gradually drifted higher since the beginning. At this point, the overall feel is Half-Time relative to the previous section, but due to the cumulative increase we've chosen to show the actual slower tempo.



(C)

Gtr 9 tacet

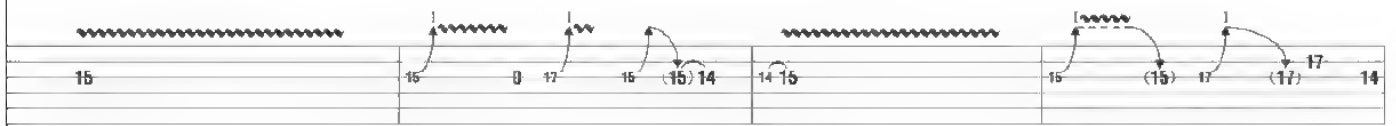
Gtr. 10 tacet



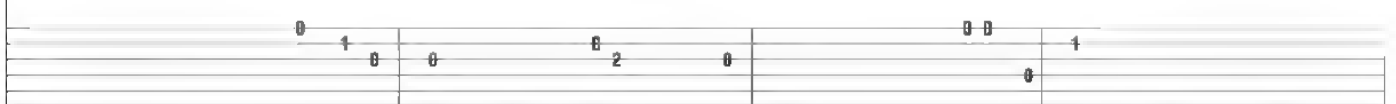
8va: \_\_\_\_\_ 1



26 (26) (26)



let ring ----- let ring -----



Gtr 0 tacet

F  
(G)

E $\flat$   
(F)

F  
(G)

E $\flat$   
(F)

8va

Gtr 9

Gtr 8

Gtr 7

\*Gtrs

1 & 2

\*Composite arrangement

# Interlude

Gtrs 8 & 9 tacet

Gtr 7 tacet

Dm9

(Em9)

Gtr 7

Gtrs. 1 & 2

Gtrs. 1 & 2

Bb  
(C)

\*C/Bb  
(D/C)

Bb  
(C)

C/Bb  
(D/C)

A  
(B)

A/F  
(B/G)

A/E  
(B/F#)

P.M.

\*Bass plays Bb



Guitar Solo

Dm9

(Em9)

Gtr II  
(elec)

First system of guitar solo notation for Gtr II (elec). The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Dynamics include *f* (forte), *p* (piano), and *f* (forte). A wavy line is labeled "w/ fuzz". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "loc v".

Second system of guitar solo notation for Gtr II (elec). The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Fingering numbers are shown below the notes: 15, (15), (15), (15), 0, 0, 15, 17, 19, 19, 19, (19), 19, 18, 19, 12, 15, (15), 15, 14, (14).

Gtrs.  
1 & 2

Rhy. Fig. 2

End Rhy Fig. 2

First system of rhythm notation for Gtrs. 1 & 2. The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Dynamics include *f* (forte), *p* (piano), and *f* (forte). A wavy line is labeled "w/ fuzz". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "loc v".

Second system of rhythm notation for Gtrs. 1 & 2. The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Fingering numbers are shown below the notes: 15, (15), (15), (15), 0, 0, 15, 17, 19, 19, 19, (19), 19, 18, 19, 12, 15, (15), 15, 14, (14).

First system of guitar solo notation for Gtr II (elec). The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Dynamics include *f* (forte), *p* (piano), and *f* (forte). A wavy line is labeled "w/ fuzz". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "loc v".

Second system of guitar solo notation for Gtr II (elec). The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Fingering numbers are shown below the notes: 12, 14, 12, 14, 12, (12), 2, (2), 0, 2, 0, 0, 1, 0, 1, 0, 3, 0.

First system of rhythm notation for Gtrs. 1 & 2. The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Dynamics include *f* (forte), *p* (piano), and *f* (forte). A wavy line is labeled "w/ fuzz". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "grad. release". A slur over a group of notes is labeled "loc v".

Second system of rhythm notation for Gtrs. 1 & 2. The staff is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some with wavy lines above them indicating vibrato. Fingering numbers are shown below the notes: 15, (15), (15), (15), 0, 0, 15, 17, 19, 19, 19, (19), 19, 18, 19, 12, 15, (15), 15, 14, (14).

\*Gtrs. 12 & 13 (elec., w/ clean tone)

let ring -----

\*Composite arrangement

[illegible]

15 12 15 12 15 12

B $\flat$  (C) C6/B $\flat$  (D6/C) B $\flat$  (C) C/B $\flat$  (D/C) A (B) A/F (B/G) A/E (B/F#)

Gtr. 11

15 15 16 12 14 (14) 15 15 (15) 14 15 17 17 (17) 17 10 (19) 17 (17) 15 (15) 14

Gtrs. 12 & 13

let ring - - - let ring - - - -

2 4 4 2 3 2

# Bridge

Gtrs. 11, 12 & 13 tacet

Dm9 (Em9)

And when you lose con-trol, — you'll reap the har - vest you have sown. —

Gtr. 11 *sva* - - - -

14 (14) (14) (14)

Gtrs. 12 & 13

Gtrs. 1 & 2

let ring - - - - let ring - - - - let ring - - - -

And as the fear \_ grows, \_

Gtrs. 1 & 2

let ring

let ring

Gtrs. 1 & 2 tacet

D5 (E5)

Bb (C)

A (B)

the bad blood slows and turns to stone, oh

Gtrs. 12 & 13

\*w/ echo set for dotted quarter-note regeneration w/ 5 repeats

Bridge

A/F (B/G) A7/E (B7/F#) Dm (Em)

And it's \_ too late to lose \_ the weight \_ you used \_ to need \_ to throw a - round. \_

Gtr. 13

let ring

let ring

Gtr. 12

P.M.

So have a

good drown as you go down all a-lone, dragged down by the

let ring let ring

Gtr 2 & 13

\*w/ echo set for half note regeneration w/ 1 repeat (next 3 meas.).

# Interlude Slower ♩ = 36

Gtrs 12 & 13 tacet

Dm  
(Em)

stone.

34

34

\*\*Loud Voc. only: w/ echo set for approximately quarter-note regeneration w/ continuous repeats, gradual ♫ fading out over next 20 meas



## Interlude

## A tempo

Gtrs. 1 &amp; 2 w/ Rhy. Fig. (1st 8 meas.)

Dm9

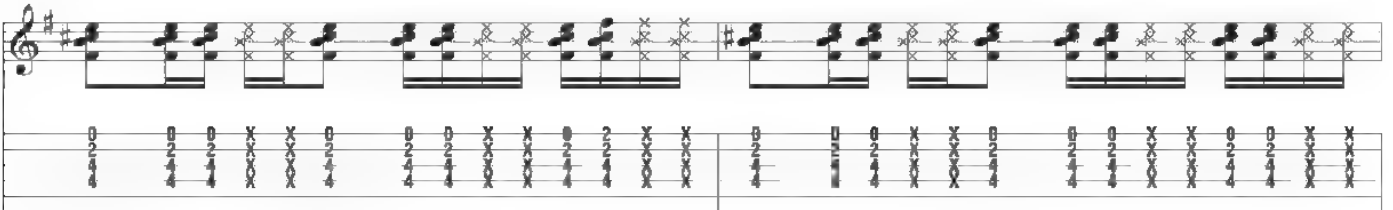
(Em9)

B $\flat$ add4

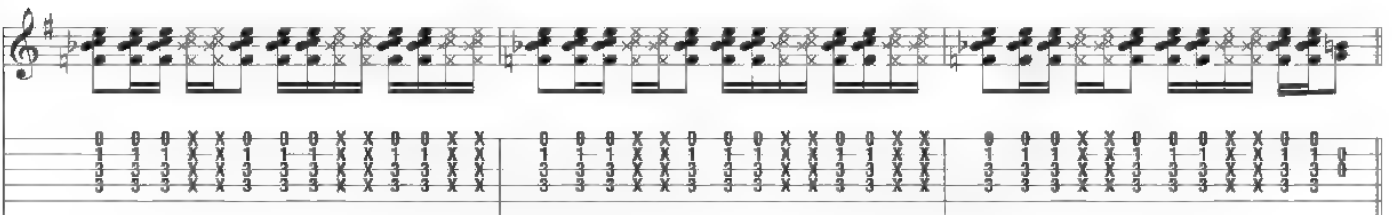
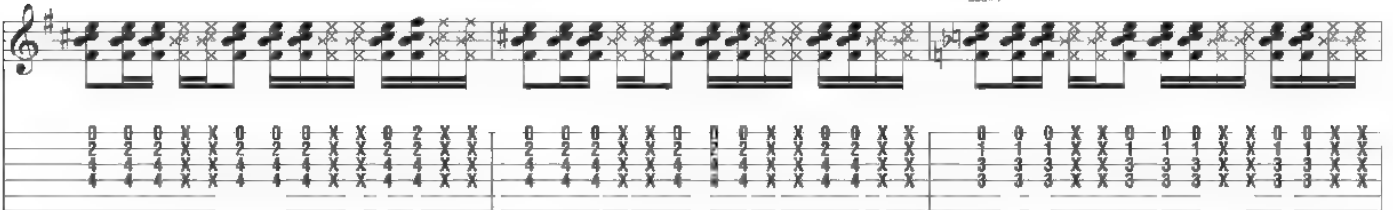
(Cadd4)

Asus $\sharp$ /E  
(Bsus $\sharp$ /F $\sharp$ )Asus $\sharp$ /E  
(Bsus $\sharp$ /F $\sharp$ )Asus $\sharp$ /E  
(Bsus $\sharp$ /F $\sharp$ )

\*Gtrs. 1 &amp; 2



\*Composite arrangement

Asus $\sharp$ /E  
(Bsus $\sharp$ /F $\sharp$ )Asus $\sharp$ /E  
(Bsus $\sharp$ /F $\sharp$ )A $\flat$ <sup>sus2</sup>/E $\flat$   
(B $\flat$ <sup>sus2</sup>/F)

## Verse

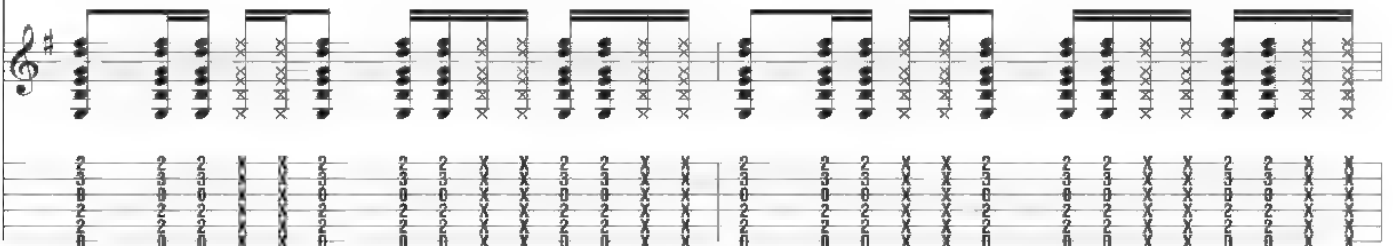
Dm9

(Em9)



4. Got to ad - mit

that I'm a



lit - tle bit con - fused.

Gtrs. 1 & 2, w/ Rhy Fig. 1 (ast 12 meas.)

Bbadd4  
(Cadd4)

Some-times it seems \_ to me \_ as if I'm \_ just be - ing \_ used. \_

\*w/ echo set for dotted eighth-note regeneration w/ 4 repeats.

Asus4  
(Bsus4)

Got-ta stay a-wake, got-ta try and shake off this creep-ing ma-laise. \_ If 1

Gtrs. 12 & 13

don t stand \_ my own ground, \_ how can \_ I find my \_ way out of \_ this maze? \_

Absus2  
add#4 / Eb  
(Bbsus2  
add#4 / F)

Gtr. 12 w/ Rhy Fil 1

don t stand \_ my own ground, \_ how can \_ I find my \_ way out of \_ this maze? \_

Rhy. Fill 1

End Rhy. Fill 1

Gtr 13

don t stand \_ my own ground, \_ how can \_ I find my \_ way out of \_ this maze? \_

\*\*As before

# Verse

Gtr. 1: w/ Rhy Fig. 1  
Gtr. 3: tacet

Dm9  
(Em9)

5 Deaf, dumb and blind, \_ you \_ just keep on pre-tend - ing \_ that

\*Gtrs 4 & 14

let ring

\*Gtr 14 (elec.) w/ clear tone & slight chorus, played *mf*

Bbadd4

(Cadd4)

ev-'ry - one's - ex-pend - a-ble and no one has a real friend. And it

let ring

Aadd $\sharp$ /E

(Badd $\sharp$ /F $\sharp$ )

seems to you the thing to do would be to i - so late the win - ner

let ring

\*\*w/ echo set for dotted eighth-note regeneration w/ 5 repeats



Ab<sup>sus2</sup><sub>odd#4</sub>/Eb  
(Bb<sup>sus2</sup><sub>odd#4</sub>/F)

Ev-'ry-thing's done un - der the sun, and you be-lieve at heart ev-'ry - one's a kill - er

Gtr 5

Guitar 5 staff with notes and fret numbers (0, 5).

Gtrs 4 & 14

Guitar 4 & 14 staff with notes and fret numbers (1, 3, 0, 1, 3, 3, 0, 1, 3, 1, 3).

# Guitar Solo

Gtrs. 1 & 2 w/ Rhy Fig. 1  
Gtr. 4 tacet

Dm9  
(Em9)

Guitar 5 staff with notes, fret numbers (17, 0, 17, 17, 0, 13, 13, 12, 10, 12, 12, 12, 9, 10, 10, 6, 5, 7, 5, 7, 5, 7, 5, 7, 5, 3), and dynamic markings (p, f).

Gtr 14

Guitar 14 staff with notes and fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Bbadd4  
(Cadd4)

*8va*

grad release

1 1/2

12 13 13/15 13 15 16/17 15 17 (17)/20 20 (20) (20)

0

8 1 3 3

1 1 3 3

Aaddi/E  
(Baddi/F#)

*8va*

21 21 21 21 X 10 17 17 15 15 14 15 14 17 17 15 15 14 14 12

1 1 3 3

1 1 3 3

Ab<sup>nat</sup><sub>add#4</sub>/Eb  
(Bb<sup>nat</sup><sub>add#4</sub>/F)

12 10 10 8 8 7 7 5 3 4 6 6 4 4 2 2 4 2 4 2 4 5 4 5 7 5 7

1 1 3 3

1 1 3 3

Gir. 15 (clec)  
 f  
 w/ dist  
 6 18 16 14 16 14 12 14 12 10 12 10 8 10 8 6 8 6 4 6 4 2 4 2 0

Git. 16 (elec.)

The musical score for guitar (electronic) features a melodic line on a single staff. It begins with a whole rest, followed by a quarter note G4, and then a series of eighth-note triplets. The triplets are: A4-B4-C5, B4-A4-G4, A4-B4-C5, B4-A4-G4, A4-B4-C5, B4-A4-G4, A4-B4-C5, B4-A4-G4, A4-B4-C5, B4-A4-G4, and A4-B4-C5. The first triplet is marked with a forte (f) dynamic and the instruction 'w/ dist'. Below the staff is a fretboard diagram showing the fret numbers for each note: 7, 19, 17, 15, 17, 15, 13, 15, 13, 11, 13, 11, 9, 11, 9, 7, 9, 7, 5, 7, 5, 3, 5, 3, 1.

Gtr 14

Measures 14-16 of the guitar part. Measure 14 contains a treble clef, a key signature of one sharp (F#), and a chord of D4, F#4, A4, and C5. Measure 15 contains a double bar line, a treble clef, a key signature of one sharp (F#), and a chord of D4, F#4, A4, and C5. Measure 16 contains a double bar line, a treble clef, a key signature of one sharp (F#), and a chord of D4, F#4, A4, and C5.

## Half-time feel

Gtr. 1-4 tacet

Gtr 15 tacet

## End half-time feel

NC.

Dm  
(Em)

Gtr 7

Gtr 8

Gtr 15

Gtr 5

Gtr 16

\*Gtrs 1 &amp; 2

\*Composite arrangement

**Coda**

EP  
(F)

Dm  
(Em)

D5/A C  
(E5/B) (D)

Who was

Gtr 8

*loco*

13 (13) 11

10 12

Gtr 7

*fdbx.*

12 (12) 10 (10) (10)

Gtr 17  
(elec.)

*f*  
w. dist

7

Gtr 18  
(elec.)

*f*  
w/ dist

5

Gtrs  
1 & 2

0

Gtrs. 1, 2, 7 & 8 tacet

Gtr 17 Riff A  
 Gtr 18 divisi  
 Riff A1  
 End Riff A  
 End Riff A1

Gtrs. 17 & 18. w/ Riffs A & A1 (9 times)

Dm (Em)      C (D)      D5/A (E5/B) C5/G (D5/A)      D5/A (E5/B) C5/G (D5/A)      D5/A C (E5/B) (D)      Dm (Em)      C (D)      D5/A (E5/B) C5/G (D5/A)

trained not to spit in the fan? Who was told what to do by the man?

D5/A (E5/B) C5/G (D5/A) D5/A C (E5/B) (D) Dm (Em) C (D) D5/A C5/G (E5/B) (D5/A) D5/A (E5/B) C5/G (D5/A) D5/A C (E5/B) (D)



— Who was bro ken by trained — per - son - nel? — Who was

\*Dm C Dm Csus2 Dm Csus2 Dm Csus2  
(Em) (D) (Em) (Dsus2) (Em) (Dsus2) (Em) (Dsus2)

fit- ted with col- lar — and chain? Who was giv- en — a pat on the back? Who was

Gtrs  
, & 2

*p* *mp*

\*Chord symbols reflect overall harmony.

Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2)

break - ing a - way from the pack? \_ Who was

(Break - ing a - way from the pack.

Rhy. Fig 3

Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2)

on ly a stran - ger at home? \_ Who was

Was on - ly a stran - ger at home. \_

End Rhy. Fig. 3

Gtrs. 1 & 2. w/ Rhy. Fig. 3  
\*Gtr. 19 w/ Riff A1 (2 times)

Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2)

ground down \_ in the end? \_ Who was found \_ dead \_ on the phone? \_ Who was

Ground down in the end. \_ Found \_ dead \_ on the phone. \_

Gtr 5

\*Gtr. 19 (elec.) w/ dist. played *mf*

Gtr 5 tacet

Dm  
(Em)

Csus2  
(Dsus2)

Bb  
(C)

A  
(B)

dragged down by the stone? Who was

Gtr. 5

10 12 10 13 10 12 10

Gtr. 17

Gtr. 19

drvs

Gtrs. 17 & 19

(Gtr. 17, cont on middle staff)

Gtr. 18

lei ring -- -- lei ring -- --

Gtrs. & 2



A/F  
(B/G)

A/E  
(B/F#)

Dm9  
(Em9)

*rit*

Free time

N.C.

dragged down \_ by the stone?

Gtr 19

*Sva*

*loca*

*rit*

fdbk. - 4  
w/ bar - - - - -

3 2 0 12

Gtrs. 17 & 18

*rit*

2 3 2 0

Gtrs 1 & 2

Gtrs 1, 2 & .4

*rit*  
*let ring*

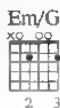
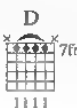
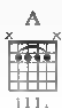
4

2 3 2 0 2 2

from Pink Floyd - Meddle

# Fearless

Words and Music by Roger Waters and David Gilmour



Open G tuning.  
(low to high) D-G D-G B-D

## Intro

Slowly  $\text{♩} = 74$

\*\*\*G

\*\*Gtr. 2  
(acous.)

*mf*

*let ring throughout*

\*Gtr. 1 (elec.)

*mf*

*w/ sl ght disc*

*let ring*

T  
A  
B

\*David Gilmour - two gtrs. arr. for one.

\*\*Roger Waters - two gtrs. arr. for one

\*\*\*See top of page for chord diagrams pertaining to rhythm slashes

G

open

(cont. in notation)

Ha m

G

Gtr. 1

*let ring*

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr 1

let ring 1

Harm.

let ring

Gtr 1

let ring 1

C Bb

Gtr 2

(cont. in 5 ashes)

# Verse

Gtr 2

G C Bb G

Rhy Fig. 2

1. You say the hill's too steep to climb, —

Gtr 1

let ring

Harm

C Bb G

chid

Harm 4

let ring ---

C Bb G

ing \_\_\_\_\_ You say you'd like to see \_\_\_\_\_ me

Harm. 4 Harm. Harm.

let ring -----

C Bb G

try, \_\_\_\_\_ climb

Harm

let ring

C Bb A

ing. You pick the place and I'll choose the time,

let ring

# Chorus

D G

End Rhv. Fig. 2

and I'll climb the hill in my own down in your own

let ring let ring

smile on repeat

C G

way. just wait a while for the right way. and ev - 'ry - day is the right

P f mf

\*Vol. swells, next 7 meas

C G

day, day And as I rise a - bove the tree -  
And as you rise a - bove the fear

Horn

w/ bar

12 12 12 12 12 12

C D

- line and the clouds I look down, hear the sound  
- lines in his brow you look down, hear the sound

Horn

w/ bar

12 12 12 12 12 12

To Coda

C G

of the things you said to - day  
of the faces in the crowd

Horn

w/ bar

7 12 12 12 12 12

# Interlude

Gtr. 2 w/ Rhy Fig. 1 (4 times)  
G

*mf*

w/ pick & finger 1

Harm  
let ring ----- 1

Harm  
let ring ----- 1

Harm.

16

let ring ----- 1

Gmaj7

Gtr 2  
*mp*

Harm  
let ring ----- 1

w/ pick & finger  
let ring

Em/G Gmaj7

let ring w/ pick

Em/G Gmaj7

let ring let ring

C G C Bb

let ring let ring

### Verse

Gtr 2: w/ Rhy. Fig 2  
G

G C Bb C Bb

let ring let ring

2. Fear-less - ly the id - i-ot faced the crowd,



G C B $\flat$  G

smil - ing. Mer - ci - less, the mag - is - trate - turns

Harm. - let ring - - - - - Harm. - - - - - let ring - - - - -

C B $\flat$  G C B $\flat$

'round, frown - ing.

let ring - - - - - let ring - - - - -

A B D

And who's the fool who wears the crown? Go

let ring - - - - -

*D.S. al Coda*

**Coda**

**Outro**

Gtr 2: w/ Rhy Fig. 1 (till fade),  
G

Gtr 2 *mf*

Gtr 1

Gtr. 1

let ring

let ring

13

let ring

11 12 12 12 12 12 12 12

let ring

\*Begin fade in of Liverpool F.C. crowd chant 'You'll Never Walk Alone'

\*Begin fade in of Liverpool F.C. crowd chant 'You'll Never Walk Alone'

Begin fade

let ring

let ring

Fade out

let ring

(Chant) 54 sec

# from Pink Floyd - *The Wall* Goodbye Blue Sky

Words and Music by Roger Waters

Gtr 3: Drop D tuning  
(low to high) D A D G B E

## Intro

Moderately ♩ = 109

Spoken. "Look, mummy, there's an airplane up in the sky"

(Birds chirping & airplane) 20 sec. 4 sec.

\*Dadd4

Gtr 1  
(nylon-str. acous.)

*mp*  
let ring throughout

Gtr 2  
(nylon-str. acous.)

*mp*  
let ring throughout

\*Chord symbols reflect implied harmony

Am(add9)

Dadd4

First system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 0, 10, 0, 10, 0, 0, 9, 9, 10, (10), 9, 0, 10, 0, 11, 5, 4, 0, 4, 5, 4, 0, 4, 5, 4, 0, 4.

Second system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 5, 5, 4, 4, 4, 5, 6, 7, 5, 4, 3, 2, 0.

Interlude

D

Bm<sup>b</sup>6

First system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 0, 11, 0, 9, 0, 0, 7, 0, 0, 6, 0, 6, 7, 6, 0, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 4.

Gtr.

Riff A

End Riff A

First system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 0, 11, 0, 9, 0, 0, 7, 0, 0, 6, 0, 6, 7, 6, 0, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 4.

Gtrs 1 & 2 w/ Riff A (2 times)

D

Bm<sup>b</sup>6

First system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 0, 11, 0, 9, 0, 0, 7, 0, 0, 6, 0, 6, 7, 6, 0, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 4.

D

Bm<sup>b</sup>6

First system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: 0, 11, 0, 9, 0, 0, 7, 0, 0, 6, 0, 6, 7, 6, 0, 2, 4, 0, 4, 2, 4, 0, 4, 2, 4, 0, 4.

Verse  
Am(add9)

1. D.d, did, did, did you see the fright-ened ones? Did, did, did, did you hear the

Gtrs. 1 & 2

0 10 0 10 0 10 0 10 0 9 0 0 0 0 10 0 10 0 10 0 10

fall - ing bombs? Did, did, did, did you ev - er won - der why we had to run for

0 9 0 0 0 0 10 0 10 0 10 0 10 0 9 0 9 0 7 0 7

shel ter when the prom ise of a brave new world un fur.ed be neath a clear blue sky?

Bmb6

0 5 0 5 0 4 0 4 0 2 0 2 0 4 2 4 0 4 2 4 0 4

Dadd4

2 4 0 4 2 4 0 0 5 4 5 5 4 5 4 5 4 5 5 4 5 4

# Interlude

Gtrs 1 & 2 w/ Riff A (2 times)

D

Bm<sup>b</sup>6

Sheet music for Interlude, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over a D major chord, followed by a Bm<sup>b</sup>6 chord. The riff is repeated twice.

D

Bm<sup>b</sup>6

Sheet music for Interlude, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over a D major chord, followed by a Bm<sup>b</sup>6 chord. The riff is repeated twice.

## Verse

Am(add9)

Sheet music for Verse, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over an Am(add9) chord. The riff is repeated twice.

2. Did, did, did, did you see the fright ened ones?

Did, did, did, did you hear \_ the fall ing bombs?

Gtrs 1 & 2

Sheet music for Verse, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over an Am(add9) chord. The riff is repeated twice.

Dadd4

Sheet music for Verse, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over a Dadd4 chord. The riff is repeated twice.

The flames \_ are all \_ long gone, \_ but the pain \_ lin - gers on, \_

Gtr

Sheet music for Verse, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over a Dadd4 chord. The riff is repeated twice.

Gtr 2

Sheet music for Verse, Gtr 1 & 2 w/ Riff A (2 times). The music is in D major, 7/8 time. It features a riff of eighth notes (D, E, F#, G, A, B, A, G, F#, E, D) over a Dadd4 chord. The riff is repeated twice.

# Chorus

D A/D Em/D D A/D Em/D D C/D

Good bye, blue sky, good bye, blue sky, good bye,

Gtrs. 1 & 2

D C/D

good - bye,

Gtrs. 1 & 2

\*Gtr 3

*mf*

3 2 0 3

^Bass arr for gtr

*Begin fade*

*Fade out*

## Outro

Dadd4

Gtr 3 tacet



**Words and Music by Roger Waters**

G

C/G

G

Gtr 2 (acous.)

Rhy. Fig. 1

Gtr 1 (acous.)

mf

le, ring throughout

C/G

G

Bm

C/G

Em

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D

5 4 4 7 5 7 5 5 7 4 5 7 5 7

End Rhy. Fig. 1

# Verse

Gtr. 1. w/ Rhy. Fig. 1

G

C/G

G

1. Heav y hang the can o py of blue. Shade my eyes and I can

5 9 7 5 7 5 5 7 5 7 9 5 7 7 5 7 5 5 7 9 7

Gtr. 2

C/G

G

Bm

C/G

Em

see you White is the light that shines through the dress that you

7 9 7 9 7 9 7 5 7 5 7 5 5 7 5 5 7 5 5 7 5 6 7

# Verse

Gtr 1: w/ Rhy. Fig. 1

G

D

— worc. — 2. She lay — in the shad - ow of the —

5 7 9 7 5 7 5 5 7 5 7 9 7 7 9 7 7 9 5 7 9 5 7 7 5

C/G

G

C/G

— wave. Ha zy were the vi sions — of her — play ing.

7 9 7 5 7 5 7 5 6 6 7 5 7 5 7 9 7 9 7 6 7 7 5 7

G

Bm

C/G

Em

D

Sun - light on her eyes, — but moon - shine beat her — blind — ev - 'ry — time.

5 7 5 5 7 5 5 5 5 5 4 6 7 5 4

## Chorus

Gtr 1: w/ Rhy. Fig. 1

G

C/G

Green — is the col - our of her — kind,

3 2 0 3 2 0 2 2 3 5 5 5 7 5 7 0 5 7 5 7 9 7

G C/G G Bm

quick-ness of the eye — de-ceives — the mind. Man-y is the bond — be-tween — the hope —

9 7 5 7 9 1 7 9 7 9 7 9 7 9 1 9 7 5 7 7 5 7 5 7 5 7 9 1 1 1 1

C/G Em D

- ful and the damned, — yeah.

9 7 9 9 7 9 7 9 7 7 5 4 5 7 4 5 4 5 7 9

\*Played behind the beat.

Outro

G C/G G C/G

Gtr. 2

9 9 7 5 7 7 5 7 5 5 7 7 9 7 5 7 5 7

Gtr. 1

Rhy. Fig. 2

9 9 7 5 7 7 5 7 5 5 7 7 9 7 5 7 5 7

G C/G D

End Rhy. Fig. 2

G C/G G C/G

\*Played behind the beat.

Rhy. Fig. 3

G C/G D D7

End Rhy. Fig. 3

Gtr 1 w/ Rhy. Fig. 3

G

C/G

G

C/G

G

C/G

Glt 2

Gtr 1; w/ Rhy Fig. 2 (til fade)

D

D7

G

C/G

G

C/G

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, the corresponding fingerings are indicated by numbers 1 through 5.

G

C/G

D

G

C/G

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4-B4, a quarter rest, eighth notes C5-B4, a quarter rest, eighth notes A4-G4, a quarter note F#4, and a final triplet of eighth notes G4-A4-B4. The second system consists of two staves. The upper staff is a blank five-line staff. The lower staff contains the fretboard notation for the guitar, with numbers 2, 3, 5, 3, 2, 5, 3, 2, 5, 3, 5, 5, 3, 5, 5, 7, 5, 7, 9, 7, 5, 5, 3, 7, 8, 7, 9, 7, 9, 7, 5 written below the lines. Slurs are placed over the sequences 3 5, 5 7 5 7 9, 7 5 5, and 9 7 5.

G

C/G

G

C/G

D

[illegible]

*Begin fade*

*Fade out*

G

C/G

G

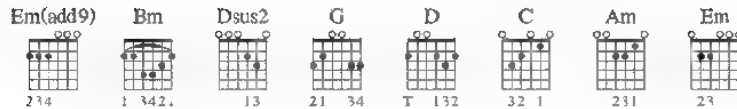
C/G

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in G major (one sharp) and 2/4 time. The melody begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and sixteenth notes. The second system shows the bass line, which consists of a sequence of numbers (5, 5, 5, 7, 5, 7, 9, 5, 7, 7, 5, 7, 5) indicating fingerings or positions on a stringed instrument.

from Pink Floyd - *The Wall*  

# Hey You

  
 Words and Music by Roger Waters



\*Gtrs. 1 & 2 Nashville (High string) tuning.  
 (low to high) E1 A1 D1 G1 B E

1., 2., 3.

## Intro

Slowly ♩ = 56

Em(add9)

Dm(add9)

Riff A

End Riff A

Gtr 1 (acous.)

Musical notation for the Intro section. It features a guitar part in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The notation includes a melody line and a bass line with fingerings. Dynamics include *mf* and *let ring*. The section ends with a double bar line.

\*Replace wound A, D & G strings with lighter gauge strings to allow tuning an octave higher than standard  
 Replace low E string with high E string to a low tuning two octaves higher than standard

4

## Verse

Dm(add9)

Em(add9)

Musical notation for the Verse section. It features a guitar part in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The notation includes a melody line and a bass line with fingerings. Dynamics include *let ring*. The section ends with a double bar line.

Bm

Musical notation for the Verse section. It features a guitar part in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The notation includes a melody line and a bass line with fingerings. Dynamics include *let ring*. The section ends with a double bar line.

Em(add9)

you, stand-ing in the aisles, with itch - y feet and fad-ing smiles, can you

let ring -----

2 2 2 0 0 0 2 2 2 2 0 0 0 2 2 2 2 0 0 0 2

Bm

Dadd9

feel \_ me? Hey you, \_ don't help them to bur - y the

let ring ----- let ring -----

2 2 4 4 2 3 4 4 2 2 4 4 2 3 4 0 0 0 2 3 2 0 0 0 2 3 2 0

G

Dadd4

C

live \_\_\_\_\_

let ring ----- let ring ----- let ring -----

3 2 0 0 2 0 0 0 0 3 2 0 1 0 2 0 3 2 0 1 0 0

Bm

Am

Em

Em(add9)

Don't give in with-out a fight.

let ring ----- let ring ----- let ring -----

2 2 4 4 2 3 4 4 0 0 2 2 0 1 2 0 0 2 0 0 0 2 2 2 0 0 0 2



# Verse

2nd time, Gtr. 2, w/ Rhy. Fill 1

\*\*Em(add9)

End Fill 1A

\*Gtr 2 Fill 1A  
(acous.)

*mf*

2 Hey you, out there on your own, sit ting na  
you out there on the road, al - ways

Gtr 1 Fill 1 End Fill 1

let ring let ring

\*Two gtrs. are for one.

\*\*See top of first page of song for chord diagrams pertaining to rhythm slashes

Bm Em(add9)

- ked by the phone, would you touch me? Hey  
do - ing what you're told, can you help me? Hey

let ring let ring

## Rhy. Fill 1

Gtr 2

2nd time Gtr 2: w/ Rhy Flt

Bm

you, with your ear a- gainst the wall, wait - ing for some - one to call out, would you  
you, out there be - yond the wall, break - ing bot - tles in the hall, can you

*let ring*

Dsus2

touch me? Hey you, would you help me to car ry the

**RIF B**

*let ring* *let ring*

G

D

C

Bm

stone.

**End Riff B**

*let ring* *let ring* *let ring*

Gtr 1 tacet

Am

Em

Gtr 2

3

O - pen your heart, I'm com - ing home

Gtr 3 (elec.)

*mf*  
w/ dist

10

### Guitar Solo

Gtr 2 tacet  
N.C.(Em)

Gtr 4  
(elec.)

*mf*  
w/ dist.  
w/ bar

fdbk.

fdbk

(7)

Gtr 5  
(elec.)

*mf*  
w/ dist  
w/ slide

4

(4) 3

4

(4) 3 4

Gtr 6  
(elec.)

Riff C1

*mf*  
w/ dist.

10 12 12

12 10 12 12

12

10 12 12

12 10 12 12

12

Gtr. 3

Riff C

$\frac{1}{2}$

0 2 2

2 0 2 2

2

$\frac{1}{2}$

0 2 2

2 0 2 2

2

N.C.(Am)

Measures 1-12 of the guitar score. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fret numbers. Key features include:

- Measure 1:** Treble staff has a half note G4 with a vibrato line. Bass staff has a whole note G2 with a vibrato line.
- Measure 2:** Treble staff has a half note A4 with a vibrato line. Bass staff has a whole note A2 with a vibrato line.
- Measure 3:** Treble staff has a half note B4 with a vibrato line. Bass staff has a whole note B2 with a vibrato line.
- Measure 4:** Treble staff has a half note C5 with a vibrato line. Bass staff has a whole note C3 with a vibrato line.
- Measure 5:** Treble staff has a half note D5 with a vibrato line. Bass staff has a whole note D3 with a vibrato line.
- Measure 6:** Treble staff has a half note E5 with a vibrato line. Bass staff has a whole note E3 with a vibrato line.
- Measure 7:** Treble staff has a half note F5 with a vibrato line. Bass staff has a whole note F3 with a vibrato line.
- Measure 8:** Treble staff has a half note G5 with a vibrato line. Bass staff has a whole note G3 with a vibrato line.
- Measure 9:** Treble staff has a half note A5 with a vibrato line. Bass staff has a whole note A3 with a vibrato line.
- Measure 10:** Treble staff has a half note B5 with a vibrato line. Bass staff has a whole note B3 with a vibrato line.
- Measure 11:** Treble staff has a half note C6 with a vibrato line. Bass staff has a whole note C4 with a vibrato line.
- Measure 12:** Treble staff has a half note D6 with a vibrato line. Bass staff has a whole note D4 with a vibrato line.

Gtrs. 3 & 6 w. Riffs C & C1 (2 times)  
N.C.(Em)

Measures 13-16 of the guitar score. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fret numbers. Key features include:

- Measure 13:** Treble staff has a half note G4 with a vibrato line. Bass staff has a whole note G2 with a vibrato line.
- Measure 14:** Treble staff has a half note A4 with a vibrato line. Bass staff has a whole note A2 with a vibrato line.
- Measure 15:** Treble staff has a half note B4 with a vibrato line. Bass staff has a whole note B2 with a vibrato line.
- Measure 16:** Treble staff has a half note C5 with a vibrato line. Bass staff has a whole note C3 with a vibrato line.

[illegible]

The image displays the first system of the vocal line and piano accompaniment for Gustav Mahler's 'The Wind' (Op. 10, No. 1). The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

**Vocal Line:**

- The vocal line begins with a treble clef and a key signature of one sharp (F#).
- The melody is written in a series of eighth and sixteenth notes, with some notes beamed together.
- There are several measures of rest, indicated by a '6' and a '3' below the staff.
- The vocal line ends with a final note on a whole note.

**Piano Accompaniment:**

- The piano accompaniment is written in bass clef.
- The left hand plays a series of chords and single notes, often with a wavy line above the staff indicating a tremolo or rapid oscillation.
- The right hand plays a series of chords and single notes, often with a wavy line above the staff indicating a tremolo or rapid oscillation.
- There are several measures of rest, indicated by a '12' and a '11' below the staff.
- The piano accompaniment ends with a final chord on a whole note.

# Bridge

Gtrs 3, 4, 5 & 6 tacet

N.C.(Em)

C

D

G

D

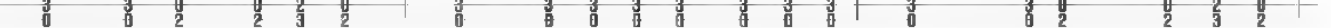
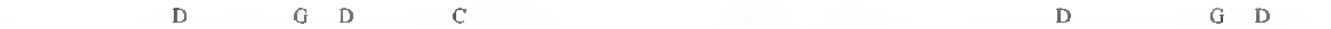
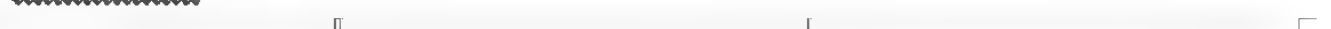
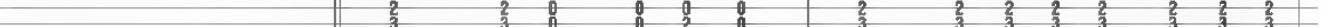
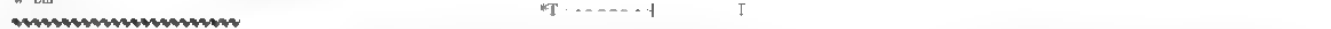
C



Roger Waters' But it was on - ly — fan - ta - sy.

The

Alt. 1



D

G

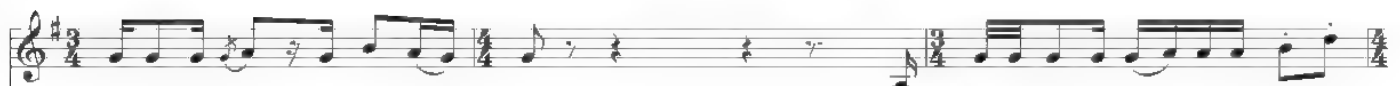
D

C

D

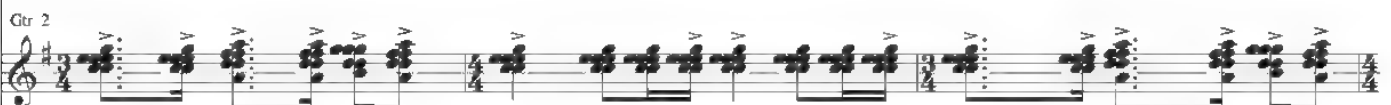
G

D



wall was too high as you can — see

No — nat-ter how he tried he could not break



T

T

T

T



C D Em(add9) Gtr 1 w/ Riff A (3 1/2 times)

free. And the worms ate in to his brain.

T-----|

Gtr 2 tacet Dm(add9) Em(add9) Dm(add9) Em(add9) Dm(add9) Em(add9) Dm(add9) D.S. al Coda

Gtrs 1 & 2. w/ Fills 1 & 1A

3. Hey

# ⊕ Coda

Gtr. 1: w/ Riff B

Gtr 2

help me? Hey you, don't tell me there's no hope at all.

Gtr 7 (elec)

*mf*  
w/ dist. & phaser

4 5 6 7 7  
2 3 4 5 5

17

C Bm Gtr 1 tacet Am Em

To geth er we stand, \_ di vid ed we fall. \_

12

\*w/ echo set for quarter-note regeneration w/ 7 repeats.

# Is There Anybody Out There?

from Pink Floyd - *The Wall*  
Words and Music by Roger Waters

## Intro

Free time

(Television & traffic sound effects)

12 sec.

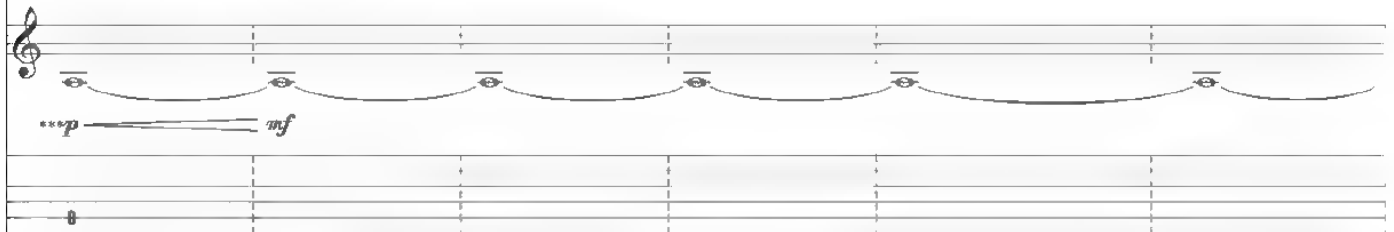


\*\*A5



Is there an y-bod-y out there?

\*Ctr 1



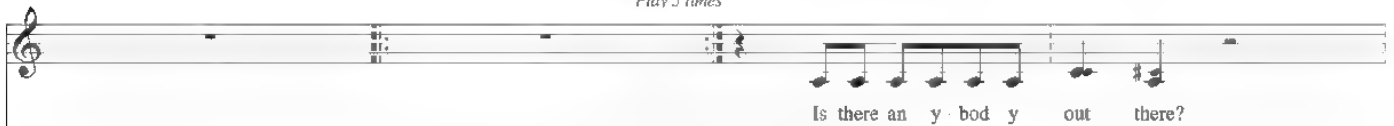
\*Synth. arr. for gtr

\*\*Chord symbols reflect overall harmony.

\*\*\*Vol swell.

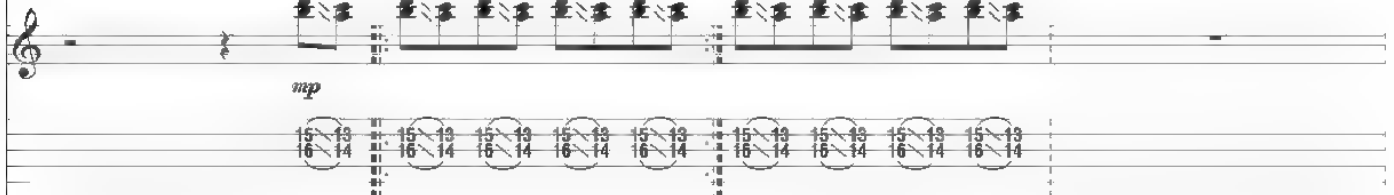
Play 5 times

Gtr 2 tacet



Is there an y-bod-y out there?

\*Gtr 2



\*Synth. arr. for gtr

Ctr 1



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Is there an - y - bod - y out there?

(B)

Fsus2 F6sus2#11

(Ah.)

Is there an - y - bod - y

(B)

Moderately  $\text{♩} = 119$

A5

Play 3 times

out there?

Gtr 3 (nylon-str acous.)

*mp*  
w/ fingers  
let ring throughout

2 2 2 2 2 2

0 0 0 0 0 0

Gtr 1

0

# Outro

\*Am/E

Gtr 1 tacet  
Fmaj7

F#m7b5

Fmaj7

mf

\*Chord symbols reflect implied harmony

Am/E

Am/D

Am/C

Am/B

Am

Gtr 3

Am/E

Fmaj7

F#m7b5

Fmaj7

Am/D

Am

0 2 2 1 0 1 2 2

C G/B Am

3 2 0 1 0 1 0 2 2 0 0 1 3 0 3 0 0 2 2 0 0 2 1 0 4 3 2 1 0 0 0

C G/B Am G

3 2 0 1 0 1 0 2 2 0 0 1 3 0 3 0 0 2 2 0 0 0 0 9 8 7 7

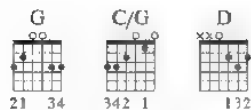
Am/E Fmaj7 F#m7b5 Fmaj7

2 2 1 0 1 2 2 2 3 2 1 0 1 2 3 2 4 2 1 0 1 2 2 4 2 3 2 1 0 1 2 3 2

Am/E Am/D Am/C Am/B Am

2 2 1 0 0 2 1 0 3 2 1 0 2 1 0 0 2 2 1 5 5 7 0 12 9 10 0

from Pink Floyd - *The Wall*  
**Mother**  
 Words and Music by Roger Waters



Verse  
 Slowly ♩ = 68

(♩ = ♩)

(Sigh) 2 sec. \*G C

Roger Waters 1 Moth-er do you think they'll drop \_ the bomb?

Gtr 1 (acous) 2 sec. Rhy. Fig. 1

*mp*  
 let ring throughout

TAB

\*Chord symbols reflect basic harmony

(♩ = ♩)

G

Moth-er, do you think they'll like \_ this song?

(♩ = ♩)

C

Moth-er, do you think they'll like \_ this song?

G C

Moth-er, do you think they'll try — to break my balls? —

G D

Oo,

C G

ah. Moth-er should I build a wall?

End Rhy. Fig. 1

Verse

1st time, Gtr 1 w. Rhy. Fig. 1  
2nd time, Gtrs 1 & 3 w. Rhy. Fig. 1  
2nd time, Gtrs 2 & 4 tacet

G C G

2. Moth-er, should I run for pres-i-dent?  
3. Moth-er, do you think she's good e-nough for me?

(♩=♩) (♩=♩) C

Moth-er, should I trust the gov-ern-ment?  
Moth-er, do you think she's dan-ger-ous to me? —

G C

Moth - er, will they put me in the fir - ing  
Moth er, will she tear your lit tle boy a part? —

G D

line?

Oo.  
Oo

Gtr 2 (12-str. acous.)

*mf*

2

C G

ah. Is it just a waste of time? —  
ah. Moth - er, will she break my heart? —

Bridge

G (♩=♩) C/G

\*D G: Hush now, ba - by, ba - by, don't you cry. —

Gtr 2

\*\*Gtrs 1 & 3

\*David Gilmour

\*\*Composite arrangement - Gtr. 3 (12-str. acous.), played *mf*

Gtr 2 tacet

F

C/G

1 Ma - ma's gon - na make all of your night - mares come true  
2. Ma - ma's gon - na check out all your girl - friends for you

Rhy. Fig. 2

End Rhy. Fig. 2

Ma - ma's gon - na put all of her fears in - to you,  
Ma - ma won't let an - y - one dir - ty get through

Gtrs. 1 &amp; 3 w/ Rhy. Fig. 2 (3 times)

Gtr 2 tacet

F

C/G

Ma - ma's gon - na keep you right here un - der her wing. She  
Ma - ma's gon - na wait up un - til you get in.

F

C/G

Ma - ma's gon - na keep you right here un - der her wing. She  
Ma - ma's gon - na wait up un - til you get in.

F

C/G

won't let you fly al - ways but she might let you sing.  
Ma - ma will find out where you've been

F

C G/BG/A

G

Ma ma's gon na keep ba - by coz y and warm.  
Ma - ma's gon - na keep ba - by health-y and clean.

Gtr. 2

Ma - ma's gon - na keep ba - by coz y and warm.  
Ma - ma's gon - na keep ba - by health-y and clean.

Gtrs. 1 &amp; 3

Ma - ma's gon - na keep ba - by coz y and warm.  
Ma - ma's gon - na keep ba - by health-y and clean.

D C/G D C/G

Oo, babe \_ Oo, babe \_

Chordal textures for guitar and bass are shown below the main staves.

D C/G

Oo, babe, of course Ma - ma's gon - na help build the wall.

Gtr 4 (elec) *mf* w/ dist 12

Gtr. 2 (cont. in slashes)

Gtrs. 1 & 3 (cont. in slashes)



# Guitar Solo

G  
\*Gtrs  
1 2 & 3

C/G

Gtr 4

\*Composite arrangement

G

C/G

G

C/G

D

C/G

G

*D.S. al Coda*  
(♩ = ♩)

10 9 10 10 (10)

**Coda**

**Outro**  
(♩ = ♩)  
Gtr 3 tacet  
G

D C

Oo, babe, you'll al-ways be ba-by to me.

Gtr 2

Gtrs 1 & 3

Gtr 1

(♩ = ♩) (♩ = ♩)

Gtr 2 tacet

*fil.* C

*fil.*

Roger Waters: Moth-er, did it need to be so high?

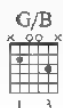
Gtr 1

*fil.*

from Pink Floyd - *A Momentary Lapse Of Reason*

# On The Turning Away

Words and Music by David Jon Gilmour and Anthony John Moore



## Intro

Free time

G5  
Synth.) 7 sec

1 On the turn - ing — a -

## Verse

G5

way from the pale and down - trod-den, and the words they

C G

say which — we won't un der stand, don't ac - cept that — what's

C G C G

hap - pen - ing is just a case of oth - ers' suf - fer - ing, or you'll find — that — you're

Slow ♩ = 51

Em D

join - ing in the turn - ing — a - way. 2. It's a sin that — some -

## Verse

G C Em D

how light is chang - ing — to shad-ow and cast - ing — its

Gtr 1  
raccus.,  
mp

G C Em

shroud o - ver all we have known, un a ware how the

C G Em G C G

ranks have grown, driv - en on by a heart of stone. We could find that we're

C Em D G Em D

all a - lone in the dream of the proud 3. On the wings of the

Verse  
G C Em D

night, as the day - time is stir-ring, where the speech-less u -

G C Em

nite in a si - lent ac - cord, us - ing words you will

C G Em G C G

find are strange, mes - mer-ized as they light the flame Feel the new wind of

C Em D G

change on the wings of the night.

Gtr 1

Gtr 2 (elec.)

w/ dist

# Interlude

\*Em

D

C

D

Em

D

Am

G/B

Gtr 1



Gtr 2



\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

C

D

Am

G

C

D



Em

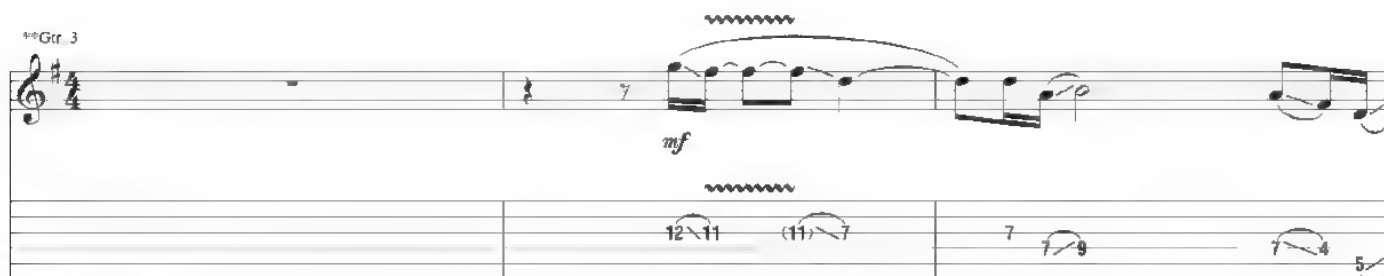
Gtr. 1



Gtr 2 tacet

(cont. in notation)

\*\*Gtr. 3



\*\*Elec bass arr for gtr

Gtr 2



Gtr 3 tacet

Gtr 3 tacet

G

D

C

Gr 1

Em D G C

wea-ry. No more turn-ing a - way from the cold - ness in-side.

Em C G Em

Just a world that we all must share. It's not enough just to

G C G C Em D

stand and stare Is it on - ly a dream that there'll be no more turn - ing a -

**Interlude**

G D

way

Gtr 5 (elec)

Gtr 4 divisi

(cont. on lower staff)

f w dist



## Em

<sup>a</sup>GLES 2 & 4

\*Composite arrangement

Em C Em

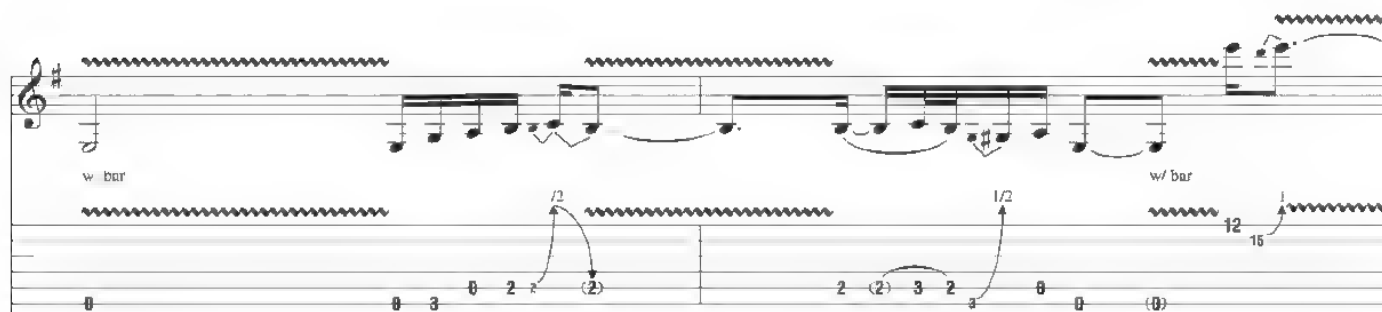
w/ bar

12 14 12 14 14 12 14 14 14 (14) 6 7 5 7 5

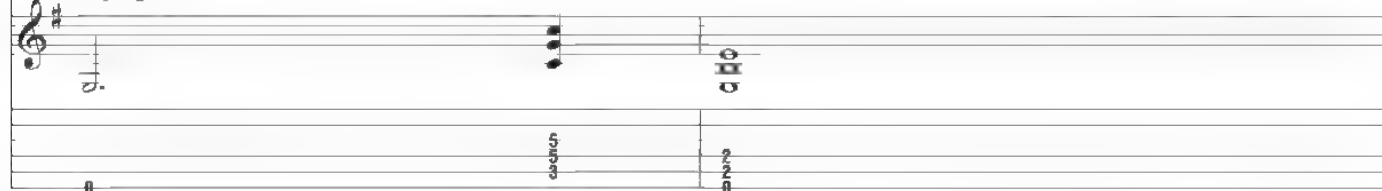
2 8 8 8

**Rhy. Fig. 1**

Em

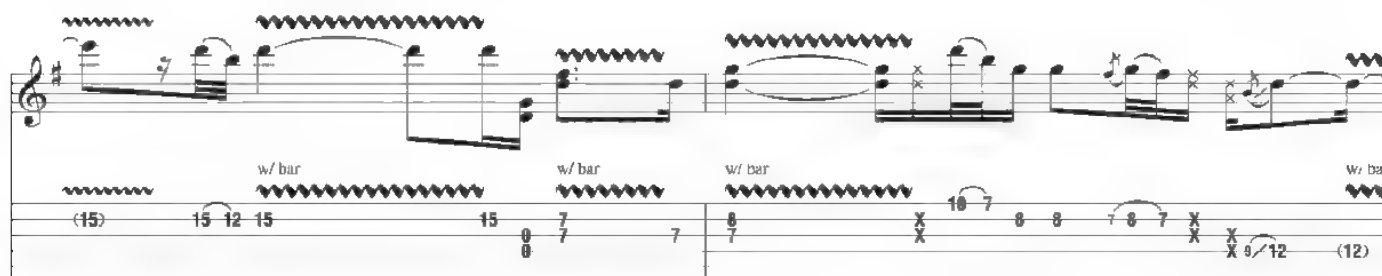


## Rhy. Fig. 1A



D

## End Rhy, Fig. 1



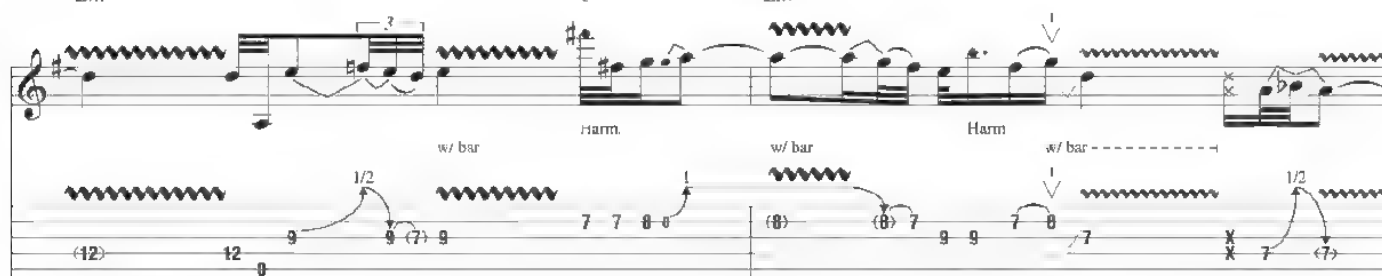
## End Rby. Fig. 1A



Gurs. 2 & 4 w/ Rhy Fig. 1A (u.l. fade)

Em

Em



D G D Em C

*Sva*

Harm

w/ bar

1 1/2

3 3 3 15 15 12 12 14 15 15 17 17 (17) 15 17 15 17

3 X 3

Em D

*Sva*

*loco*

w/ bar

w/ bar w/ bar w/ bar

17 (17) 15 15 0 0 15 15 12 15 (15) 12 15 12 15 12 14 -1

G D Em C

1/2

(14) 12 14 12 15 (15) 12 0 8 0 0 7 0 4 0 2 0 2 0 2 2 2 2 (2) 0 2 (2) 0 0 10 10 12

Em D G D

*Begin fade*

w/ bar w/ bar 1 w/ bar w/ bar

12 14 (14) 12 14 12 14 15 14 14 (14) 12 14 12 11 12 12 0 15 12 14 12 15 12 15 12 15

Em C Em

*Fade out*

w/ bar w/ bar

1/2 1/2

(15) 15 14 14 (14) 15 14 12 14 15 12 15 12 14 12 (12) 2 (2) 0 2 0 2 0 0

8

from Pink Floyd - *Animals*

# Pigs On The Wing (Part 1)

Words and Music by Roger Waters

## Intro

Moderately fast ♩ = 132

\*G C G C

Gtr I (acous)

*mf*  
let ring through.

TAB

\*Chord symbols reflect basic harmony

G C G

If you did - n't

Verse

C Cadd4 C

care — what hap-pened to me, —

G Csus2 G

and I did-n't care \_

C Cadd4 C Cadd4 C C/G

for you,

G Csus2 G

we wou d

A G/A A7/E G/A A7

zig - zag . our way through the bore-dom and pa.n, oc -

G C D/A G

ca sion - al ly glanc ing up through the rain, \_\_\_\_

Am/E F Fmaj7 Am F

won - der - ing which of \_\_\_\_ the bug - gers to blame, \_\_\_\_

\*T = Thumb on 6th string

C/G G/B Am D

and watch - ing

Dsus4/A D Dsus4 G

for pigs on the wing.

from Pink Floyd - *Animals*

# Pigs On The Wing (Part 2)

Words and Music by Roger Waters

Intro  
Moderately fast ♩ = 132

G C G C

\*Gtrs. 1 & 2 (acous.)

Rhy. Fill 1 End Rhy. Fill 1

*mf*  
let ring throughout

TAB

^Composite arrangement

G C G

You know that I care

Verse  
C F/C C

what hap-pens to you.



Gtr 2: w/ Rhy Fill 1

Cadd9

G

And I know that you care \_

C

for me, too.

Gtr 2: w/ Rhy Fill 1

Cadd9

G

So I \_

A7

don't feel a lone or the weight of the stone.

G C D/A G

now that I've found some where safe to bur - y my bone. \_

Am F Am F

And an - y fool knows a dog needs a home, \_

\*T - Thumb on 6th string

C/G G/B Am D

a shel - ter

Dsus4/A D/A G

from pigs on the wing, \_

from Pink Floyd - *Meddle*

# A Pillow Of Winds

Words and Music by Roger Waters and David Gilmour

Gtr 1 Open Em(add9) tuning:  
low to high) E-B-E-F-G-B

Gtrs. 3 & 5: Open E tuning:  
low to high) E-B-E-G-B-E

## Intro

Slowly ♩ = 72

\*\*\*Eadd9

\*Gtr 3 (elec.) (Wind) 19 sec

†† *mf* *mf*  
w/ slight dist  
w/ slide  
steady gliss

TAB

\*Lap steel arr. for gtr

\*\*Gtr. 1 19 sec

*mf*  
w/ fingers  
let ring throughout

TAB

\*\*Two gtrs. arr. for one (elec.) w/ slight dist. & (acous.)

Gtr 2 (acous.) 19 sec

Riff A

*mf*  
†fade in  
w/ fingers  
let ring throughout

End Riff A

TAB

\*\*\*Chord symbols reflect overall harmony  
†Gradual fade in over next 6 meas

Gtr 2: w/ Riff A (5 times)

Gtr 3

Ama9/E

17 16 16 12

Gtr 1

TAB

Emaj7

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, key of D major, showing a melodic phrase with a slur and a wavy line indicating vibrato. The middle staff is a guitar line with fret numbers (14, 17, 16, 16, 12, 12) and a wavy line indicating vibrato. The bottom staff is a bass line with fret numbers (2, 2, 2, 2, 2, 2, 5, 7, 4, 4, 4, 4, 4, 2, 0, 7) and a wavy line indicating vibrato.

# Verse

Gr. 2 w/ Riff A (13 times)  
Amaj9/B

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, key of D major, showing a melodic phrase with a slur and a wavy line indicating vibrato. The middle staff is a guitar line with fret numbers (12, 13, 12, 12, 10, 10, 14) and a wavy line indicating vibrato. The bottom staff is a bass line with fret numbers (4, 4, 2, 4, 4, 2, 2, 4, 2, 0, 0, 0, 0, 0, 0, 0, 0) and a wavy line indicating vibrato. The lyrics "1 A cloud... of ei - der - down" are written below the vocal line.

\*Ld. voc. doubled throughout.

## Emaj7

musical score for the Emaj7 chord progression. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The melody line includes the lyrics: "craws a - round me, soft - en - ing the sound." The accompaniment consists of a bass line and a guitar line. The guitar line features a series of chords: 14, 16, 17, 16, 16, (16), 12, 12, and (12). The bass line features a series of chords: 2, 0, 0, 2, 0, 0, 5, 4, 7, 6, 4, 2, 2, 0, 4, 2, 2, 0, 4, 0, 0.

## Bm/E

musical score for the Bm/E chord progression. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The melody line includes the lyrics: "Sleep - y time when I lie with my love". The accompaniment consists of a bass line and a guitar line. The guitar line features a series of chords: 9, 9, 10, 11, 12, and 14. The bass line features a series of chords: 4, 4, 2, 2, 0, 4, 4, 2, 4, 2, 0, 4, 7, 7, 5, 0, 7, 0, 0, 7, 5, 0, 0.

by my side, — and she's breath - ing — low,

Eadd9

and the can - dle — d.es —

*steady glass.*

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with a wavy line above it indicating a vocal line. The second system continues the melody, also with a wavy line above it. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a 12/13 time signature. The melody is written on a single staff with eighth and sixteenth notes. The second system continues the melody on a single staff, maintaining the 12/13 time signature. The score is set against a background of stylized, light blue musical notes.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The melody is written in a simple, folk-like style with many beamed eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The bass line is written in a simple, folk-like style with many beamed eighth notes. The score is for a single system, and the music ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of two measures, each containing a sequence of eighth notes. The second system contains the guitar accompaniment, written on three staves. The top staff uses a simplified notation system with numbers 0, 1, and 8 to represent fret positions. The bottom two staves show the corresponding guitar chords and fingerings for each measure.

## Em(add9)



As dark - ness falls — and waves — roll by, —

12 10 12 10 8 10 10

— the sea-sons change, — the wind is warm. —

7 8 10 12 12 12 17 17 15

12 16 8 17 19

*steady gliss.*

Now wakes — the owl, — now sleeps the swan. — Be - hold — a dream, — the dream is gone. —

20 19 17 16 12 12

5 8 7 8 3 5 (5)

Musical score for the first system, featuring a vocal line and two guitar parts. The vocal line has a treble clef and a key signature of one sharp (F#). The guitar parts have a treble clef and a key signature of one sharp. The first guitar part includes a "steady gliss" instruction. The second guitar part includes a "steady gliss" instruction.

Musical score for the second system, featuring a vocal line and two guitar parts. The vocal line has a treble clef and a key signature of one sharp (F#). The guitar parts have a treble clef and a key signature of one sharp. The first guitar part includes a "Gtr. 3" instruction. The second guitar part includes a "Gtr. 3" instruction.

Musical score for the third system, featuring a vocal line and two guitar parts. The vocal line has a treble clef and a key signature of one sharp (F#). The guitar parts have a treble clef and a key signature of one sharp. The first guitar part includes a "Gtr. 3 (elec.)" instruction. The second guitar part includes a "Gtr. 3 (elec.)" instruction.

Musical score for the fourth system, featuring a vocal line and two guitar parts. The vocal line has a treble clef and a key signature of one sharp (F#). The guitar parts have a treble clef and a key signature of one sharp. The first guitar part includes a "Gtr. 1" instruction. The second guitar part includes a "Gtr. 1" instruction.

down

7

steady gliss.

17 15 12

14

w/ slide

### Interlude

Gtr. 2, w/ Riff B (2 times)  
Em(add9)

Gtr. 1

Bm(add9)

Gtr. 4

10 9 7 9

Gtr. 1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Riff C

End Riff C

Gtr. 2

7 9 7 9 9 7 9 9 7 9 7 9 7 9 7 9

Am(add9)

Gtr. 3

let ring----- let ring-----

10 10 10 9 10 10 10

Gtr. 4

8 8 9 7 9 X 8 9 8 10 10 (10) 8 10

Gtr. 1

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 2

5 7 5 7 7 5 7 7 5 7 5 7 5 7 5 7

Gtr. 2: w/ Riff C (2 times)  
Bm(add9)

Gtr. 3

let ring

steady gliss.

10/12 12 12 14/12 12

Gtr. 4

w/ bar

10 10 (10) 1/2 (10) 10 (10) 10

*p*

Gtr. 1

steady gliss.

Gtr. 2: w/ Riff B (4 times)  
Em(add9)

17 (17) 15 12 (12) 8 7

*mf*

steady gliss.

8 7

12 12 12 12 15 12 12 12 12 12 12

steady gliss

Gtr 3

Gtr 4

Gtr 1

w/o slide

w/ slide

steady gliss.

Gtr 2

Gr. 2 w/ Riff A (5 times)  
Gr. 4 tacet

Gtr 3

steady guess

Gtr 4

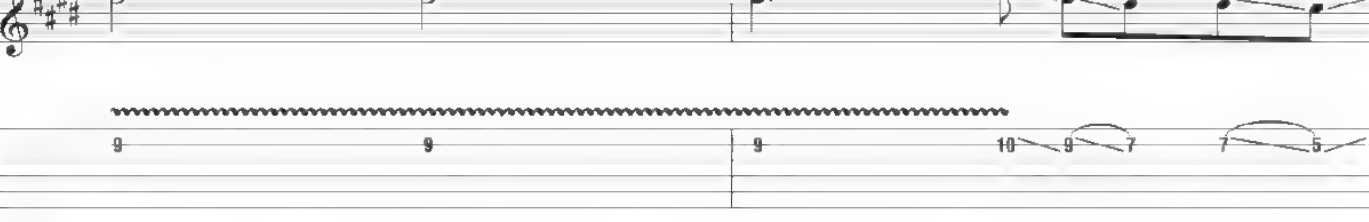
12

Gtr 1

w/o sl de


Eadd9

Gtr 3



9 9 9 10 9 7 7 5

Gtr 1



0 1 0 1 0 1 0 1

Amaj9/E

[illegible]



The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The first line of the melody is a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second line is a half note D5, followed by a quarter note E5, a quarter note F#5, and a half note G5. The third line is a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The fourth line is a half note E6, followed by a quarter note F#6, a quarter note G6, and a half note A6. The fifth line is a half note B6, followed by a quarter note C7, a quarter note D7, and a half note E7. The sixth line is a half note F#7, followed by a quarter note G7, a quarter note A7, and a half note B7. The seventh line is a half note C8, followed by a quarter note D8, a quarter note E8, and a half note F#8. The eighth line is a half note G8, followed by a quarter note A8, a quarter note B8, and a half note C9. The ninth line is a half note D9, followed by a quarter note E9, a quarter note F#9, and a half note G9. The tenth line is a half note A9, followed by a quarter note B9, a quarter note C10, and a half note D10. The eleventh line is a half note E10, followed by a quarter note F#10, a quarter note G10, and a half note A10. The twelfth line is a half note B10, followed by a quarter note C11, a quarter note D11, and a half note E11. The thirteenth line is a half note F#11, followed by a quarter note G11, a quarter note A11, and a half note B11. The fourteenth line is a half note C12, followed by a quarter note D12, a quarter note E12, and a half note F#12. The fifteenth line is a half note G12, followed by a quarter note A12, a quarter note B12, and a half note C13. The sixteenth line is a half note D13, followed by a quarter note E13, a quarter note F#13, and a half note G13. The seventeenth line is a half note A13, followed by a quarter note B13, a quarter note C14, and a half note D14. The eighteenth line is a half note E14, followed by a quarter note F#14, a quarter note G14, and a half note A14. The nineteenth line is a half note B14, followed by a quarter note C15, a quarter note D15, and a half note E15. The twentieth line is a half note F#15, followed by a quarter note G15, a quarter note A15, and a half note B15. The twenty-first line is a half note C16, followed by a quarter note D16, a quarter note E16, and a half note F#16. The twenty-second line is a half note G16, followed by a quarter note A16, a quarter note B16, and a half note C17. The twenty-third line is a half note D17, followed by a quarter note E17, a quarter note F#17, and a half note G17. The twenty-fourth line is a half note A17, followed by a quarter note B17, a quarter note C18, and a half note D18. The twenty-fifth line is a half note E18, followed by a quarter note F#18, a quarter note G18, and a half note A18. The twenty-sixth line is a half note B18, followed by a quarter note C19, a quarter note D19, and a half note E19. The twenty-seventh line is a half note F#19, followed by a quarter note G19, a quarter note A19, and a half note B19. The twenty-eighth line is a half note C20, followed by a quarter note D20, a quarter note E20, and a half note F#20. The twenty-ninth line is a half note G20, followed by a quarter note A20, a quarter note B20, and a half note C21. The thirtieth line is a half note D21, followed by a quarter note E21, a quarter note F#21, and a half note G21. The thirty-first line is a half note A21, followed by a quarter note B21, a quarter note C22, and a half note D22. The thirty-second line is a half note E22, followed by a quarter note F#22, a quarter note G22, and a half note A22. The thirty-third line is a half note B22, followed by a quarter note C23, a quarter note D23, and a half note E23. The thirty-fourth line is a half note F#23, followed by a quarter note G23, a quarter note A23, and a half note B23. The thirty-fifth line is a half note C24, followed by a quarter note D24, a quarter note E24, and a half note F#24. The thirty-sixth line is a half note G24, followed by a quarter note A24, a quarter note B24, and a half note C25. The thirty-seventh line is a half note D25, followed by a quarter note E25, a quarter note F#25, and a half note G25. The thirty-eighth line is a half note A25, followed by a quarter note B25, a quarter note C26, and a half note D26. The thirty-ninth line is a half note E26, followed by a quarter note F#26, a quarter note G26, and a half note A26. The fortieth line is a half note B26, followed by a quarter note C27, a quarter note D27, and a half note E27. The forty-first line is a half note F#27, followed by a quarter note G27, a quarter note A27, and a half note B27. The forty-second line is a half note C28, followed by a quarter note D28, a quarter note E28, and a half note F#28. The forty-third line is a half note G28, followed by a quarter note A28, a quarter note B28, and a half note C29. The forty-fourth line is a half note D29, followed by a quarter note E29, a quarter note F#29, and a half note G29. The forty-fifth line is a half note A29, followed by a quarter note B29, a quarter note C30, and a half note D30. The forty-sixth line is a half note E30, followed by a quarter note F#30, a quarter note G30, and a half note A30. The forty-seventh line is a half note B30, followed by a quarter note C31, a quarter note D31, and a half note E31. The forty-eighth line is a half note F#31, followed by a quarter note G31, a quarter note A31, and a half note B31. The forty-ninth line is a half note C32, followed by a quarter note D32, a quarter note E32, and a half note F#32. The fiftieth line is a half note G32, followed by a quarter note A32, a quarter note B32, and a half note C33. The fifty-first line is a half note D33, followed by a quarter note E33, a quarter note F#33, and a half note G33. The fifty-second line is a half note A33, followed by a quarter note B33, a quarter note C34, and a half note D34. The fifty-third line is a half note E34, followed by a quarter note F#34, a quarter note G34, and a half note A34. The fifty-fourth line is a half note B34, followed by a quarter note C35, a quarter note D35, and a half note E35. The fifty-fifth line is a half note F#35, followed by a quarter note G35, a quarter note A35, and a half note B35. The fifty-sixth line is a half note C36, followed by a quarter note D36, a quarter note E36, and a half note F#36. The fifty-seventh line is a half note G36, followed by a quarter note A36, a quarter note B36, and a half note C37. The fifty-eighth line is a half note D37, followed by a quarter note E37, a quarter note F#37, and a half note G37. The fifty-ninth line is a half note A37, followed by a quarter note B37, a quarter note C38, and a half note D38. The sixtieth line is a half note E38, followed by a quarter note F#38, a quarter note G38, and a half note A38. The sixty-first line is a half note B38, followed by a quarter note C39, a quarter note D39, and a half note E39. The sixty-second line is a half note F#39, followed by a quarter note G39, a quarter note A39, and a half note B39. The sixty-third line is a half note C40, followed by a quarter note D40, a quarter note E40, and a half note F#40. The sixty-fourth line is a half note G40, followed by a quarter note A40, a quarter note B40, and a half note C41. The sixty-fifth line is a half note D41, followed by a quarter note E41, a quarter note F#41, and a half note G41. The sixty-sixth line is a half note A41, followed by a quarter note B41, a quarter note C42, and a half note D42. The sixty-seventh line is a half note E42, followed by a quarter note F#42, a quarter note G42, and a half note A42. The sixty-eighth line is a half note B42, followed by a quarter note C43, a quarter note D43, and a half note E43. The sixty-ninth line is a half note F#43, followed by a quarter note G43, a quarter note A43, and a half note B43. The seventieth line is a half note C44, followed by a quarter note D44, a quarter note E44, and a half note F#44. The seventy-first line is a half note G44, followed by a quarter note A44, a quarter note B44, and a half note C45. The seventy-second line is a half note D45, followed by a quarter note E45, a quarter note F#45, and a half note G45. The seventy-third line is a half note A45, followed by a quarter note B45, a quarter note C46, and a half note D46. The seventy-fourth line is a half note E46, followed by a quarter note F#46, a quarter note G46, and a half note A46. The seventy-fifth line is a half note B46, followed by a quarter note C47, a quarter note D47, and a half note E47. The seventy-sixth line is a half note F#47, followed by a quarter note G47, a quarter note A47, and a half note B47. The seventy-seventh line is a half note C48, followed by a quarter note D48, a quarter note E48, and a half note F#48. The seventy-eighth line is a half note G48, followed by a quarter note A48, a quarter note B48, and a half note C49. The seventy-ninth line is a half note D49, followed by a quarter note E49, a quarter note F#49, and a half note G49. The eightieth line is a half note A49, followed by a quarter note B49, a quarter note C50, and a half note D50. The eighty-first line is a half note E50, followed by a quarter note F#50, a quarter note G50, and a half note A50. The eighty-second line is a half note B50, followed by a quarter note C51, a quarter note D51, and a half note E51. The eighty-third line is a half note F#51, followed by a quarter note G51, a quarter note A51, and a half note B51. The eighty-fourth line is a half note C52, followed by a quarter note D52, a quarter note E52, and a half note F#52. The eighty-fifth line is a half note G52, followed by a quarter note A52, a quarter note B52, and a half note C53. The eighty-sixth line is a half note D53, followed by a quarter note E53, a quarter note F#53, and a half note G53. The eighty-seventh line is a half note A53, followed by a quarter note B53, a quarter note C54, and a half note D54. The eighty-eighth line is a half note E54, followed by a quarter note F#54, a quarter note G54, and a half note A54. The eighty-ninth line is a half note B54, followed by a quarter note C55, a quarter note D55, and a half note E55. The ninetieth line is a half note F#55, followed by a quarter note G55, a quarter note A55, and a half note B55. The hundredth line is a half note C56, followed by a quarter note D56, a quarter note E56, and a half note F#56. The hundred and first line is a half note G56, followed by a quarter note A56, a quarter note B56, and a half note C57. The hundred and second line is a half note D57, followed by a quarter note E57, a quarter note F#57, and a half note G57. The hundred and third line is a half note A57, followed by a quarter note B57, a quarter note C58, and a half note D58. The hundred and fourth line is a half note E58, followed by a quarter note F#58, a quarter note G58, and a half note A58. The hundred and fifth line is a half note B58, followed by a quarter note C59, a quarter note D59, and a half note E59. The hundred and sixth line is a half note F#59, followed by a quarter note G59, a quarter note A59, and a half note B59. The hundred and seventh line is a half note C60, followed by a quarter note D60, a quarter note E60, and a half note F#60. The hundred and eighth line is a half note G60, followed by a quarter note A60, a quarter note B60, and a half note C61. The hundred and ninth line is a half note D61, followed by a quarter note E61, a quarter note F#61, and a half note G61. The hundred and tenth line is a half note A61, followed by a quarter note B61, a quarter note C62, and a half note D62. The hundred and eleventh line is a half note E62, followed by a quarter note F#62, a quarter note G62, and a half note A62. The hundred and twelfth line is a half note B62, followed by a quarter note C63, a quarter note D63, and a half note E63. The hundred and thirteenth line is a half note F#63, followed by a quarter note G63, a quarter note A63, and a half note B63. The hundred and fourteenth line is a half note C64, followed by a quarter note D64, a quarter note E64, and a half note F#64. The hundred and fifteenth line is a half note G64, followed by a quarter note A64, a quarter note B64, and a half note C65. The hundred and sixteenth line is a half note D65, followed by a quarter note E65, a quarter note F#65, and a half note G65. The hundred and seventeenth line is a half note A65, followed by a quarter note B65, a quarter note C66, and a half note D66. The hundred and eighteenth line is a half note E66, followed by a quarter

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system continues the melody and lyrics, with the lyrics 'The Rose Tree' repeated. The score is set against a background of stylized, colorful flowers and leaves.

Gtr 2. w. Riff A (14 times)  
Amaj9/E

3. And deep \_ be - neath \_ the ground, \_ the ear - ly morn - ing sounds \_ and I \_ go \_

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece with a final double bar line. The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The accompaniment is written on a grand staff (treble and bass clefs) using a simplified numeric notation where numbers 0-7 represent fret positions on the strings. The melody consists of eighth and quarter notes, while the accompaniment uses a mix of eighth, quarter, and half notes to provide harmonic support.

Emaj7

down. Sleep - y time

This musical system is for the Emaj7 chord. It consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with a half note, a whole note, and a half note. The second staff is a treble clef with a key signature of three sharps, featuring a melodic line with a half note, a whole note, and a half note, with a wavy line above the first measure. The third staff is a bass clef with a key signature of three sharps, showing a melodic line with a half note, a whole note, and a half note, with a wavy line above the first measure. The fourth staff is a bass clef with a key signature of three sharps, showing a melodic line with a half note, a whole note, and a half note, with a wavy line above the first measure.

Bm/E

when I lie with my love by my side, and she's

This musical system is for the Bm/E chord. It consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with a half note, a whole note, and a half note. The second staff is a treble clef with a key signature of three sharps, featuring a melodic line with a half note, a whole note, and a half note, with a wavy line above the first measure. The third staff is a bass clef with a key signature of three sharps, showing a melodic line with a half note, a whole note, and a half note, with a wavy line above the first measure. The fourth staff is a bass clef with a key signature of three sharps, showing a melodic line with a half note, a whole note, and a half note, with a wavy line above the first measure.

breath - ing low. And 1

7 9 10 9 6 (5) 7 5

rise like a bird in the haze when the first rays

5 7 5 7 7

touch the sky. . . . . And the night

9 7 5 7 12 10

Eadd9

winds die.

\*Gtr. 5 (elec.)

*mf*  
w/ clean one  
w/ slide  
\*

\*Lap steel arr. for gtr

\*Hypothetical fret locat.on

Gtr. 3

Gtr. 1

12 12 12 (12) 10 10 10 12 12 (12) 10 10

Gtr. 2: w/ Riff A (full fade)  
Amaj9/E

Ernay7

[illegible]

# Amaj9/E

Amaj9/E

Standard notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with various ties and slurs.

Fret numbers: 14, 17, 17, 19, (19), 12, 10, 9, 9, 7.

Tablature: 4/5, (5), 2, 1, 5, 4, 5, (5), 4.

Additional notation: *steady gliss* is written above the fret numbers.

# Emaj7

Emaj7

Standard notation: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with various ties and slurs.

Fret numbers: 7, 9, 9, 12, 12, (12), 17, 16, 17.

Tablature: 4, (4), 0, 0, 1, (1), 2.

Additional notation: *steady gliss* is written above the fret numbers.

*Begin fade*

 $B_{m/E}$ 

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the string quartet. The piano part begins with a steady glissando, followed by a series of chords and a final chord. The string quartet part begins with a series of chords and a final chord. The score is written in G major and 4/4 time.

**Piano Part:**

- Introduction: A steady glissando (marked "steady gliss") followed by a series of chords.
- Main Melody: A series of chords and a final chord.

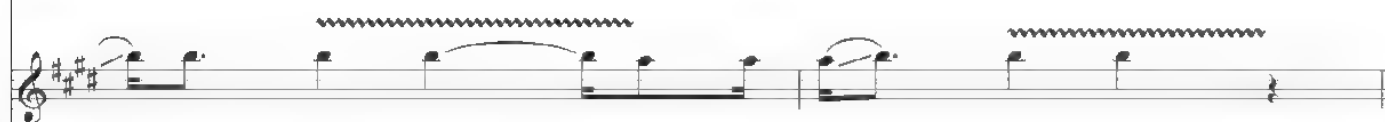
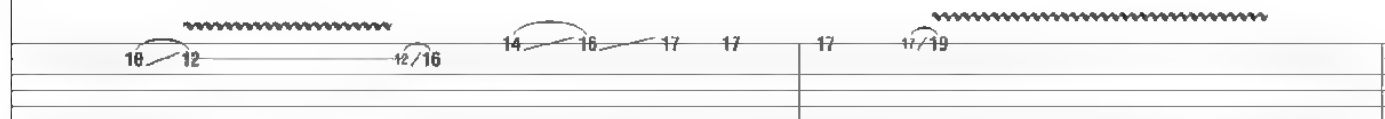
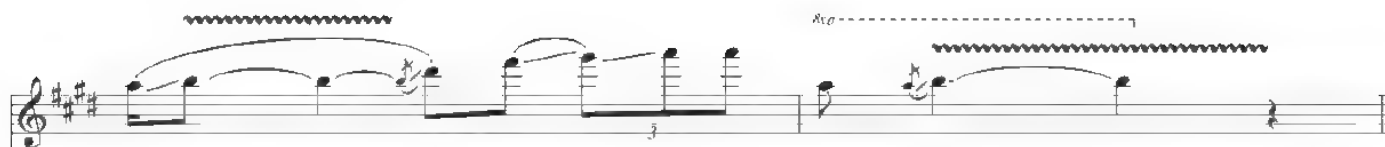
**String Quartet Part:**

- Introduction: A series of chords and a final chord.
- Main Melody: A series of chords and a final chord.

[illegible]

The image shows a page from a musical score for "The Wind" by John Williams. The score is written for piano and string quartet. The piano part is in G major (one sharp) and 4/4 time. The string quartet part is also in G major and 4/4 time. The score includes a piano introduction, a main melody for the piano, and a string quartet accompaniment. The piano part features a steady gliss. and various melodic lines. The string quartet part includes a steady gliss. and various melodic lines. The score is in G major and 4/4 time.





from Pink Floyd - *The Wall*  
**The Show Must Go On**  
 Words and Music by Roger Waters

Chorus  
 Slowly ♩ = 64

G C G

Oo, oo.

(Ah. Ah.)

\*Gtr 1  
 ,acous ,  
 mp

TAB

\*Two gtrs arr for one

C G C D D7/A G/B

Ah. Oo, Ma

C G C G

Must the show go on?

Oo, Pa. —

**Bridge**

Gtr. (ac.) D Bm6/D D Bm6/D

(Take me home. (Take me home. Let me go.) Let me go.)

Oo, Pa. (Take me home Oo, Ma.) Let me go.)

\*Gtr. 2 *mf*

\*Synth. arr. for gtr.

**Verse**

Gtr. 2 tacet Cmaj7

I. There must be some mis - take, — I did - n't mean to let — them take a - way my

Gtr. 1

G C G

soul Am I too old? Is it too late?

**Chorus**

D D/A G/B C D D/A G/B

Where has the feel - ing gone?

(Oo, Ma Oo, Pa Oo, Ma

C D Dsus4 C N.C.

Will I re-mem-ber the songs? The show must \_ go on

Oo, Pa Oo, ah. The show must \_ go on )

from Pink Floyd - *Wish You Were Here*

# Welcome To The Machine

Words and Music by Roger Waters

## Intro

Slow ♩ = 67

NC

\*\*Em(add9)

\*Gtrs. 1 & 2

(...2-string accords)

(Sound effects) 3 sec

Pulse & sound effects

4

\*Composite arrangement

\*\*Chord symbols reflect overall harmony

Cmaj7

Em(add9)

## Verse

Em(add9)

Gtrs. 1 & 2 tacet

Cmaj7

I, Wel - come, \_\_\_\_\_ my son. Wel - come \_\_\_\_\_ to \_\_\_\_\_ the ma - chine. \_

Gtr 2

Gtr 1

Em(add9)

Cmaj7

Where have \_ you been?

A

Em(add9)

It's al - right, we know \_ where \_ you've been.

Cmaj7

You've been \_ in the pipe - line \_ fill - ing in time, \_

Em(add9)

pro - vid - ed with toys \_ and 'Scout - ing for Boys.' \_

Cmaj7

You bought \_ a gui tar \_ to pun ish your ma. \_

Em(add9)

You did - n't like school, and you know you're no - bod - y's fool.

So

Chorus  
Cmaj7

musical score for the Chorus section, featuring vocal lines and guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal lines are in treble clef. The guitar part is in treble clef, with a capo indicated by a 'V' symbol. The lyrics are: wel - come to the ma - chine. The score includes a guitar solo section marked with a double bar line and a repeat sign.

wel - come to the ma - chine

(Wel - come to.. )

\*Gtrs & 2

\*Composite arrangement

Em(add9)

musical score for the Em(add9) section, featuring guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is in treble clef, with a capo indicated by a 'V' symbol. The score includes a guitar solo section marked with a double bar line and a repeat sign.

# Interlude

Cma<sub>7</sub>

Em(add9)

Em

Rhy Fig. 1

Em(add9)

Em

Em(add4)

Cma<sub>7</sub>

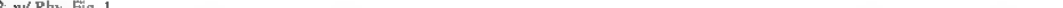


**End Rhy. Fig. 1**

Cmaj7  
 Em(add9)

Gtrs 1 & 2. w/ Rhy Fig 1

Em Em(add9) Em Em(add4)



Cmaj7 Em(add9)



Verse

Em Cmaj7 C

2. Wel - come, my son Wel - come to the ma - chine.

Gtrs. 1 & 2

1 2 3 4 5 6 7 8 9 10

Em(add9)

Rhy. Fig. 1

C

A

What did you dream? It's all right, we told you what to

Em(add9)

Rhy. Fig. 2

Cmaj7

You dreamed of a big star

End Rhy. Fig. 2

Em(add9)

Cmaj7

He played a mean gui-tar. He al-ways ate at the Steak Bar.

Em(add9)

He loved to drive in his Jag - u-ar. So

# Chorus

Cmaj7

wel - come to the ma - chine.  
(Wel - come to ..)

Gtrs. 1 & 2

wel - come to the ma - chine.  
(Wel - come to ..)

Em(add9)

wel - come to the ma - chine.  
(Wel - come to ..)

# Outro

Em(add9)

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr 2

Gtr 1

Rhy. Fig. 5

End Rhy. Fig. 5

let ring

1

Gtr. 2. w/ Rhy. Fig. 5

Gtr. 2. w/ Rhy. Fig. 5 (last meas.)

Gtr. 1

Begin fade

Gtrs 1 & 2: w/ Rhy. Fig 4 (till fade)

Fade out

(Sound effects  
& chatter) 45 sec

from Pink Floyd - *Wish You Were Here*  
**Wish You Were Here**  
 Words and Music by Roger Waters and David Gilmour

Gtrs. 4 & 5 Open G tuning:  
 (low to h gh) D-G-D-G-B D

**Intro**  
 Slowly ♩ = 60

NC. Em7 Rhy. Fig. 1 G

(Tuning car radio) 17 sec Gtr. 1 (12-str. acous.)

*mp* *let ring* *let ring*

Em7 G Em7

*let ring* *let ring* *let ring*

A7sus4 Em7 A7sus4

*let ring* *let ring* *let ring*

†Play open D only when recalled as Rhy. Fig. 1

G

End Rhy. Fig. 1 Gtr. 1, w/ Rhy. Fig. 1 (1st 7 meas.) Em7

Gtr. 2 (acous.) *mf*

*let ring*

[illegible][illegible]

Verse

C/G

Gtr 1 tacet  
D/F#

1. So, \_\_\_\_\_ so you think you can tell \_\_\_\_\_ heav-en from hell, \_

\*Gtr 4

w/ slide

\*Pedal steel art. for gtr.

†Vol. swells throughout

Rhy. Fig. 2

Gtr 3

let ring

let ring

\*\*P.M. 6th 5th & 4th strings next 8 meas.

\*\*\*T = Thumb on 6th string

Gtr

Am

G

blue skies \_ from pain. \_\_\_\_\_ Can you tell a green

Gtr 4

mf

Gtr 3

let ring

let ring



D/F# C/G

field \_\_\_\_\_ from a cold \_\_\_\_\_ steel rail, \_\_\_\_\_ a smile \_\_\_\_\_ from a veil? \_

*mp* *mf*

3 5

End Rhy. Fig. 2

let ring

1

let ring

1

Am G

Do you think you can tell? \_\_\_\_\_ 2. Did they get you to trade \_

(5) 12 10-12 12

let ring

let ring

Verse

Gtr. 3 w/ Rhy Fig. 2

C/G

D/F#

your he - roes for ghosts, \_\_\_\_\_ hot ash - es for trees, \_

Gtr 4

let ring

1

17 17 (17) 5 5 5 7

Am G

hot air for a cool breeze, cold comfort for change?

let ring - - -

15/17 10 9 10 (10) 8 10 12 12 16/17 16/17 15 12 10

D/F# C/G

Did you exchange a walk-on part in the war

let ring - - -

5 7 6 5 7 6 3 5 8 10

Am G

for a lead role in a cage?

let ring - - -

10 10 17 (17) 18 18 12

Rhy Fill 1 Gr. 3 Gr. 1 divisi Gr. 3 End Rhy Fill 1

let ring - - -

let ring - - -

# Guitar Solo

Gtrs. 1 & 3 w/ Rhy Fig. 1 (1st 9 meas.)

Gtr 4 tacet

Em7

Gtr 5  
(acous.)

\*Doubled by scat vocal, next 9 meas.

## Chorus

Gtrs. 1 & 3 w/ Rhy Fig. 2

Gtr 5 tacet

C/G

How I wish, how I wish you were here We're just

two lost souls swim ming in a fish bowl, year af ter year.

Run-ning o - ver the same old ground, what have we found? The same old

Gtrs. 1 & 3 w/ Rhy Fill 1

Am

fears, wish you were here.

# Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (till fade)

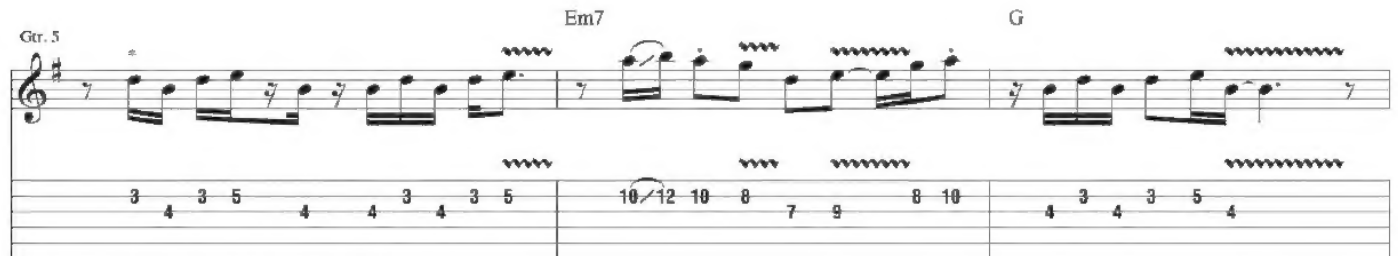
Em7 G Em7 G Em7



A7sus4 Em7 A7sus4 G



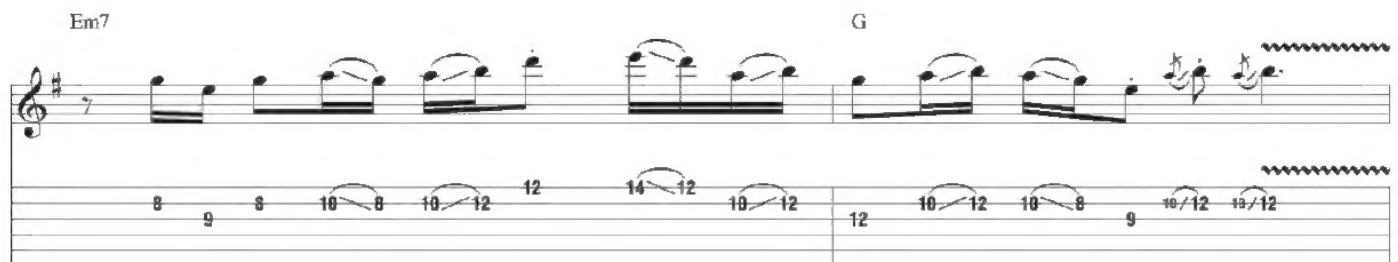
Gr. 5 Em7 G



3 4 3 5 4 4 3 4 3 5 10/12 10 8 7 9 8 10 4 3 4 3 5 4

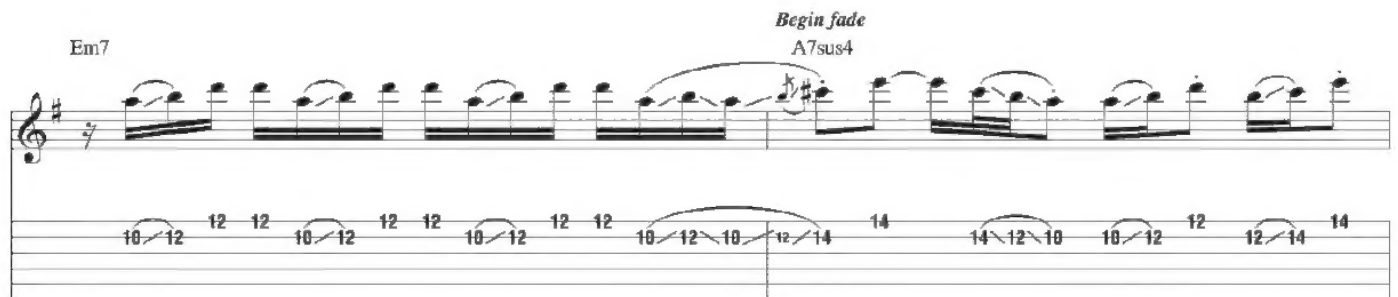
\*Doubled by scat vocal, next 10 meas.

Em7 G



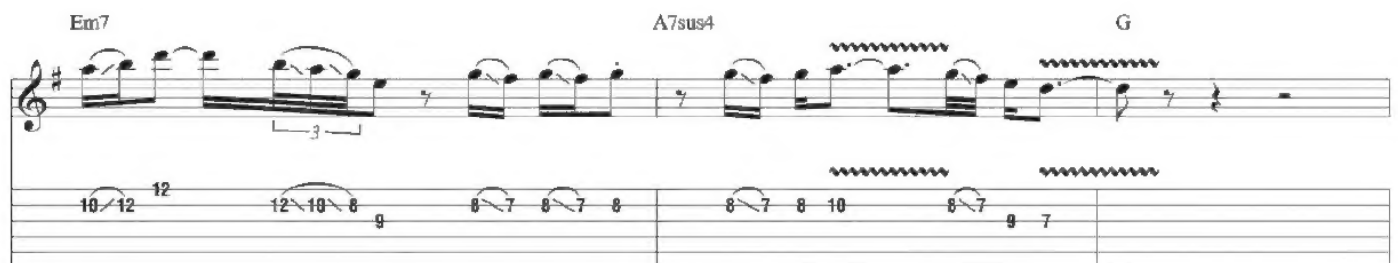
8 9 8 10 8 10 12 12 14 12 10 12 12 10 12 10 8 9 10/12 13/12

Em7 *Begin fade* A7sus4



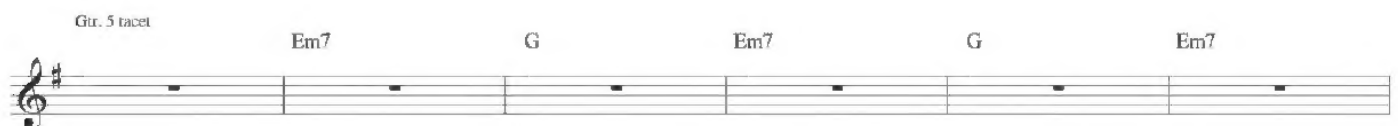
10 12 12 12 10 12 12 12 10 12 10 12 14 14 14 12 10 10 12 12 12 14 14

Em7 A7sus4 G

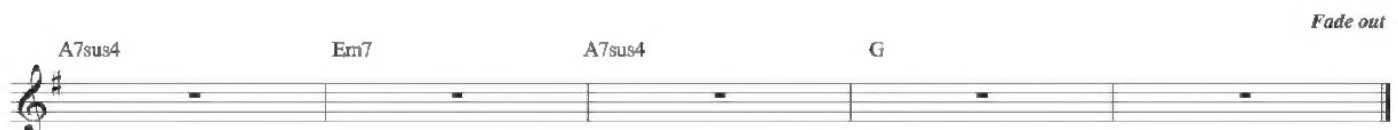


10 12 12 12 10 8 9 8 7 8 7 8 8 7 8 10 8 7 9 7

Gr. 5 tacet Em7 G Em7 G Em7



A7sus4 Em7 A7sus4 G *Fade out*



## GUITAR NOTATION LEGEND

Guitar music can be notated two different ways: on a *musical staff*, and in *tablature*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G (6) (6) open 3fr

Strings: high E B G D A E low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

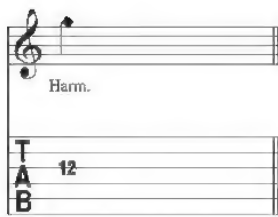
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

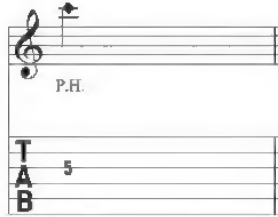
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

## Additional Musical Definitions

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



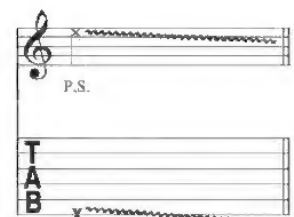
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



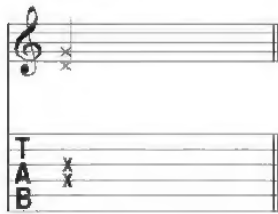
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



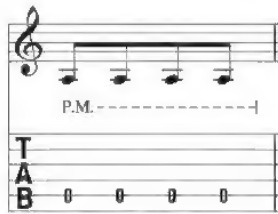
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



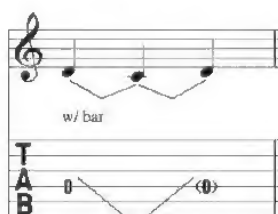
**TREMOLLO PICKING:** The note is picked as rapidly and continuously as possible.



**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Play the note short.



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

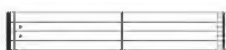
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Comfortably Numb

Cymbaline

Dogs

Fearless

Goodbye Blue Sky

Green is the Colour

Hey You

Is There Anybody Out There?

Mother

On the Turning Away

Pigs on the Wing (Part 1)

Pigs on the Wing (Part 2)

A Pillow of Winds

The Show Must Go On

Welcome to the Machine

Wish You Were Here



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